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FEBRUARY

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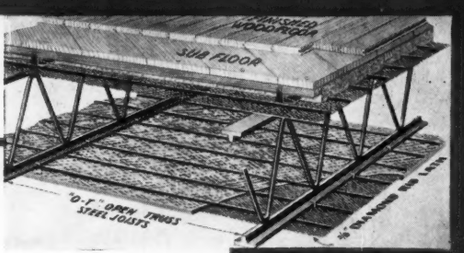
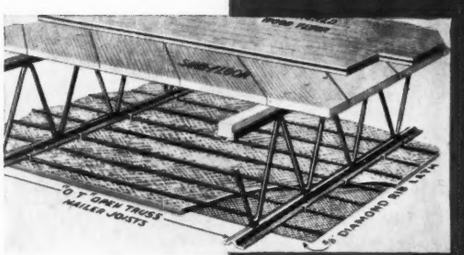
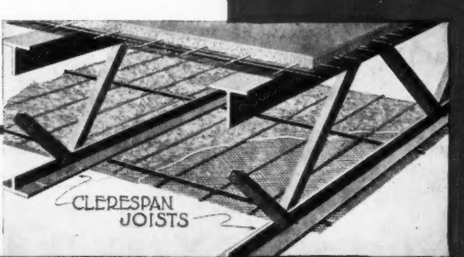


Open Truss Joist fire-resistant construction. Concrete slab under finished floor of wood. Engineered for light occupancy structures.



Open Truss Nailer Joist construction. Wood flooring nailed directly to wood nailing strips, securely embedded in top chord of joist. Engineered for light occupancy structures.



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Arch. Digest 7-13-37

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PENCIL POINTS

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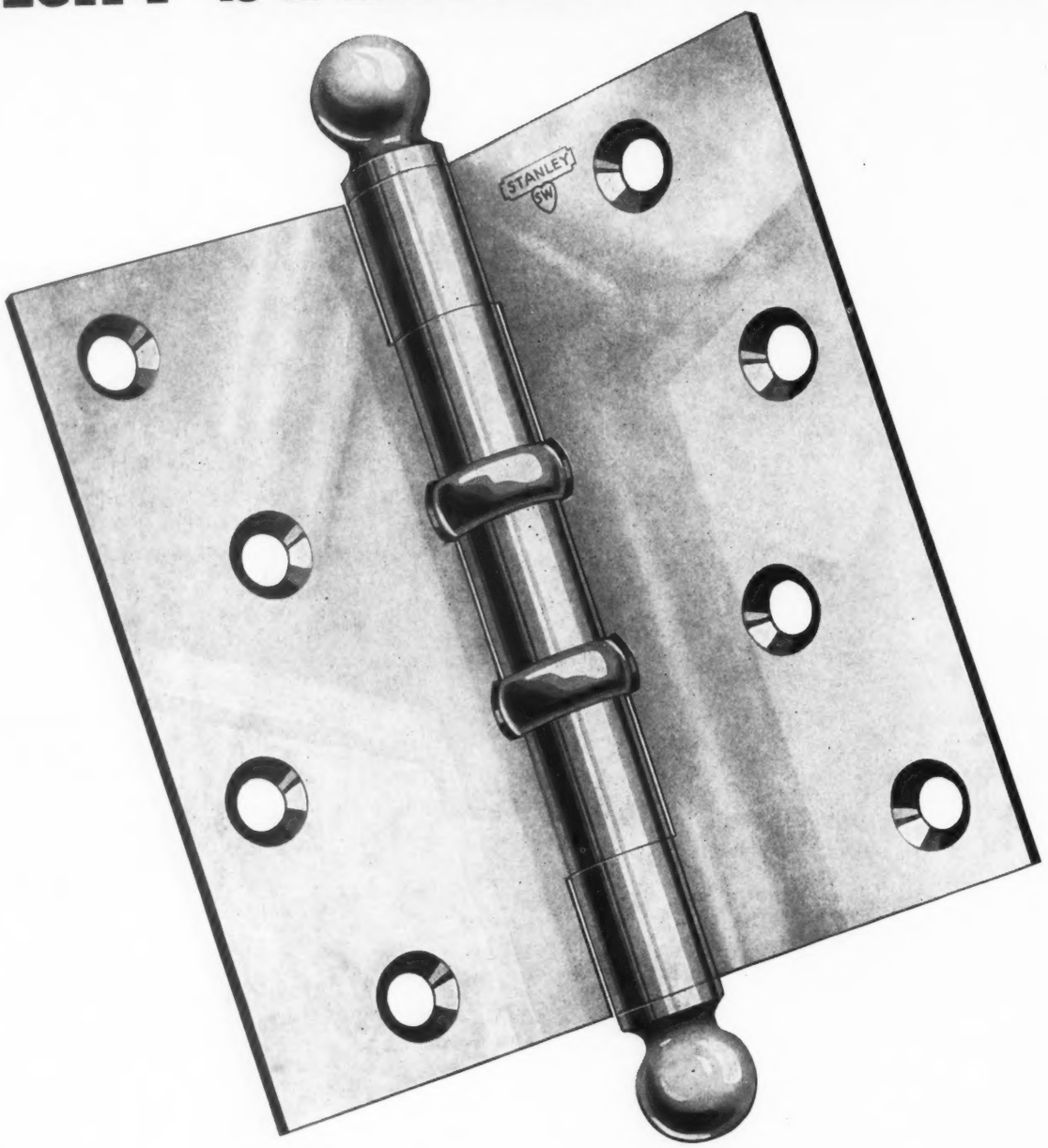

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HERE, THERE, THIS & THAT

More World's Fair Jobs Awarded

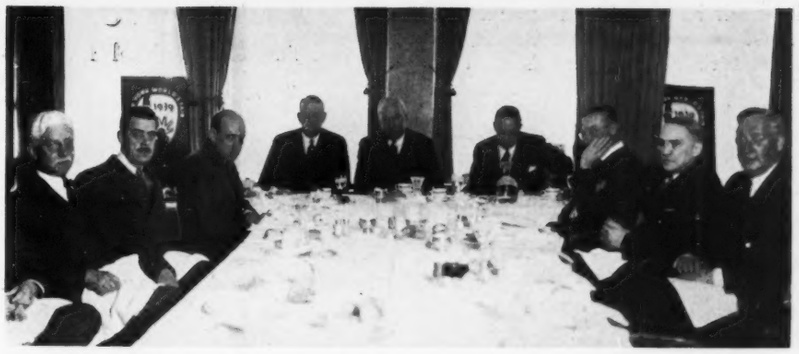
Commissions for the design of four more exhibit buildings for the New York World's Fair of 1939 were awarded on February 1, bringing the number of Exposition structures in or past the architectural contract stage to nine. The total estimated cost of these first fair units is approximately $4,350,000.

Two of the new buildings will be used to house food exhibits, while the other two will be devoted to means of production.

William Gehron and the firm of Morris & O'Connor, both of 101 Park Avenue, received a commission to design a Hall of Production to cost $325,000. Located on the Theme Plaza and with a total floor area of 51,150 square feet, it will contain 25,000 square feet of exhibit space, a restaurant seating 200 persons and concession booths.

Design of the second Production Hall, which will be adjacent to the first and will front on both the Central Mall and the Theme Plaza, was awarded to Frederic C. Hirons of 40 East Forty-ninth Street and Peter Copeland of 244 West Twenty-third Street. It will contain 60,540 square feet, of which 33,050 will be devoted to exhibits—probably those relating to the electrical industry. The estimated cost of this structure, which will also contain a restaurant and concessions, is $425,000.

The contract for one food exhibit building went to Dwight James Baum of Riverdale-on-Hudson, while the other was awarded to the firm of Mayers, Murray & Phillip, 2 West Forty-seventh Street. These two buildings will stand at two of the apexes of a triangular zone section extending from the Theme Plaza to the Government Plaza to the I. R. T.-B. M. T. entrance plaza. The Baum Building, estimated to cost $300,000, will face on the latter plaza and will contain the Fair's focal exhibit on the subject of food. This unit will contain 46,800 square feet of floor space—17,300 devoted to exhibits and 8,000 to the focal exhibit. The other structure will front on the Theme Plaza and the Central Mall. It will cost approximately $425,000 and its 65,960 square feet of floor space will include 32,710 devoted to exhibits. It will also contain a restaurant seating 300 and concessions.



Not a sit-down strike but the Construction Division of the New York Fair Bond Sales Committee after a hearty meal. From left to right they are Fred B. Tuttle, Robert L. Mauchel, C. H. Bartholomae, C. G. Norman, Thomas S. Holden, Daniel T. Webster, George C. Meyer, W. H. Brickell, and Donald M. Forgan—all notables in the building world. They report good progress to date

All four edifices will be of steel frame and wood construction with stucco exteriors. Each will range in height from twenty-five to fifty feet, and each will have corridors twenty feet wide and plenty of entrances. All but the Food Exhibit Building containing the focal exhibit will have interior landscaped courts with dining terraces outside the restaurants. Taken together the three units other than this building will form a great arc facing the Theme Building across the Theme Plaza. To the north of the Central Mall will be the second Food unit, to the south the two Production buildings separated by one of the Fair streets.

Fair Bonds Being Sold

Thirteen of the thirty-four volunteer committees of the Construction Industry have obtained subscriptions and commitments for the 4 per cent debentures of the New York World's Fair of 1939 totaling $130,800, it was announced at a report luncheon of the Construction Division of the World's Fair Bond Sales Committee, Monday, January 18th.

Thomas S. Holden, president of the New York Building Congress and chairman of the Construction Division, who presided, also announced that he had word from most of the twenty-one other committees that canvassing of their trades would begin shortly. The belief was generally expressed that with the subscriptions and commitments to be obtained by the other committees the division would be successful in achieving the $600,000 goal which has been set.

The luncheon was addressed by both Mr. Holden and C. G. Norman, chairman of the Building Trades Employers Association and Manhattan borough chairman of the Bond Sales Committee Construction Division. Both speakers emphasized the far reaching significance of the Fair to the construction field. Mr. Holden said that he was familiar with the statistical compilations of the Fair Corporation which indicated benefits to New York's commerce, industry and professions exceeding $1,000,000,000 and that he believed such estimates were conservative and valid. He added that he had studied the prospective financial statements of the Fair and believed they confirm the merits of the debentures.

Beyond these considerations however, he regards as far more significant the tremendous effect which the Fair will have on architectural and cultural trends. He reminded the committee of the stimulus to American architecture which resulted from the World Columbian Exposition of 1893 and held that the coming New York Fair would be comparable in its importance. This is the aspect of the Fair, Mr. Holden maintained, in which the construction division is vitally interested.

Information regarding the purchase of World's Fair 4 per cent debentures may be obtained from the World's Fair Bond Sales Committee, 9th floor, 41 Broad Street, New York, N. Y., or by telephoning HAnover 2-6900. Purchase may be made either in full or in six installments. The debentures are issued in denominations of $100, $500, $1,000 and $10,000. Copies of the Prospectus, setting forth the details of the issue, and of the Subscription Agreement, which makes clear the method of purchase, will be sent upon request.

A Letter from the Federation of A.E.C.&T.

"The Federation of Architects, Engineers, Chemists and Technicians is pleased to announce that continued organizational growth and support for

its work have enabled it to move to much enlarged headquarters, at 114 East 16th Street, New York City. Here, a spacious suite of offices and auditorium for meetings will facilitate the handling of the expanded work. Both the New York Chapter and the National Committee will be housed in the new headquarters.

"The Federation of Architects, Engineers, Chemists and Technicians held a National Conference at Washington on January 16th and 17th to prepare its legislative program for 1937. This legislative program includes calls for action by Congress and the state legislatures on such matters as: adequate patent legislation, halting the disbarment of men of 40 years of age and over from employment in government and private service, correcting the abuses and excessive charges of private employment agencies, the continuation and expansion of WPA, liberalization of professional license laws, operation of the Walsh-Healey Act to include proper professional standards for the technical men, salary restorations and mandatory yearly increases for all Civil Service professionals."

ALAN MATHER

Leon Keach's Boston Gossip

A morning constitutional from uptown railroad stations is at present a matter to give encouragement, over and above the circulatory inspiration, for two office buildings are under construction along the line of march. Since last a rivet hammer made life miserable for Bostonians a whole new generation has come along from puberty to repeal. But now they are at it again, significantly and lavishly piling up the decibels, right in the ears of late sleepers at our better hotels. At present it is the New England Power Company's building, by Blackall Clapp Whittemore & Clark, but deeper in the Park Square region a mighty hole has been delved into dubious Back Bay earth, from which will rise the Liberty Mutual's building, out of Chester Lindsay Churchill's office.

In governmental construction a new Boston City Hall designed by Maginnis & Walsh has just been authorized, and it is pleasant to know that the graceless old eyesore will not much longer be flaunting its dated pomposity behind austere King's Chapel. Someone has observed that provision ought to be made for our distant cousins of the building industry, those desperate appearing characters of the "outdoor real estate exchange," who conduct their brawling business in the shadow of the Hall. Every few months the perfunctory arm of the law gathers and trundles away a wagon load of them to meet a nominal fine. Wouldn't it be the decent thing to face facts and provide these gentry with a blessing, a room, shaves, and a scum gutter?

The original Black Maria is said to have been Maria Lee, a Boston negress and sailors' boarding-house keeper, whose physical endowments made her a valuable pinch hitter in fetching recalcitrants to the lockup. Rumor has connected this stern old name with H. A. B. S., and given hint of hot discussion and earnest archaeological dredging. Be it known that the Survey's completeness of coverage has included windmills, lighthouses, salt works, the first American railway and many other items, until now 'tis said the prototype of all horse drawn black marias has been brought to light; a museum piece if there ever was one, but with the back steps missing. Like the vanished arms of the Aphrodite of

Sidney Waugh, the sculptor, at work on the Pittsburgh Glass Institute's handsome engraved glass medal to be awarded to winners in their current architectural competition. Further particulars will be found on page 36, Advertising Section

View in planetarium, showing interior of dome and telescope for study of the planets.

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The Franklin Institue of the State of Pennsylvania, Philadelphia. John T. Windrim, architect: I. H. Francis, mechanical engineer: W. W. Muench, heating contractor: York Ice Machinery Corp., cooling equipment. Photographs by Maud Muller.

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Melos, this deficiency has given rise to endless conjecture; were there two or three of them? Of course they are not the sort of back steps one likes to be cocksure about.

In early January the Boston Society of Architects gathered at a charmingly Ripley-esque dinner, to say bon voyage to Jean Jacques Haffner, upon the occasion of his retirement from Harvard and return to France. There were decorations, and viands and libations to weaken the most patrician self-control; in short, it was a Grade "A" architectural party. Old atelier tunes, released at opportune moments, gave impetus to hearty chorusing, where nobody cared whether his tones bounced properly off the roof of his mouth or came right up undeflected from the Louis Latour. Mr. Haffner received a model of his ship to the homeland, and a cocktail shaker from the Boston Society of Architects. Harold Field Kellogg, in extra special hirsute grandeur and splendiferous attire, personified a distinguished compatriot who made miraculous sallies into broken English and bestowed upon Mr. Haffner the commission of a love-nest for two very famous lovers.

The Boston Architectural Club announces its annual lecture course, occurring on Wednesday evenings.

Count Hugh Mochi, "Silhouettes," February 24th.

Prof. Kenneth Conant, "Romanesque Art," March 3rd or 31st.

Prof. Henry-Russell Hitchcock, "English Architecture, 1837-1937," March 10th.

Samuel Yellin, "Wrought Iron," March 24th.

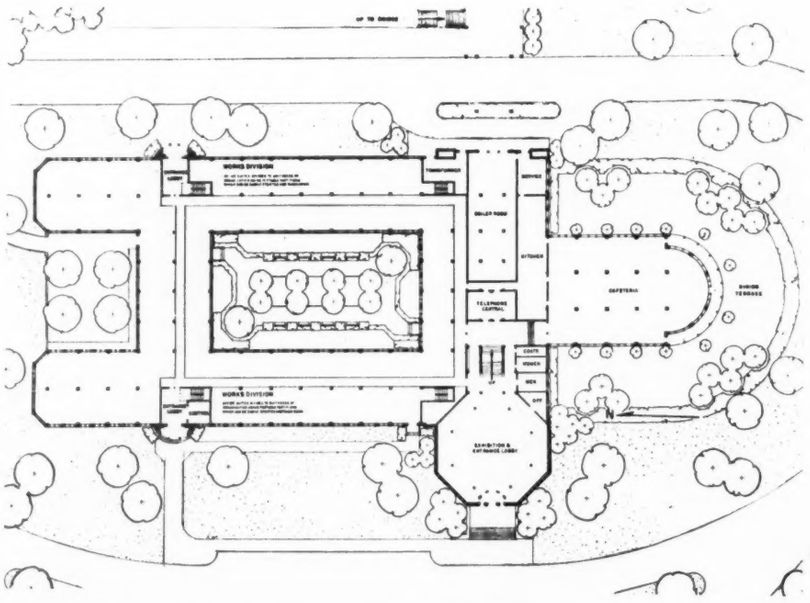
Prof. Walter Gropius, "Reactions," April 14th.

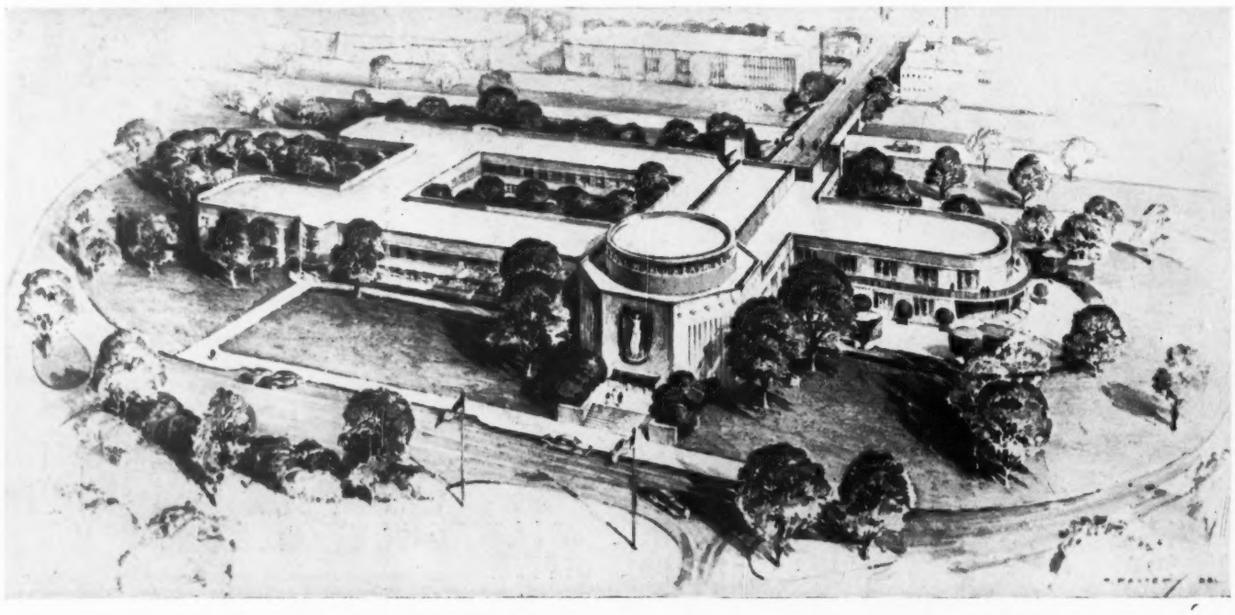
Two architectural men are now exhibiting hereabouts. At the Grace Horne Galleries Arthur Thompson is showing water colors, while at the Wellesley College Museum Lessing Williams has a large collection of sketches in varied media, done here and abroad. Mr. Williams is a New Yorker, and a member of that noble order, the Pest Club of Rome. On the event of a recent visit, when he lectured at Wellesley College, the Boston branch of the P. C. R. foregathered at Locke-Ober's and spoke of those relatively modern times when Italy provided wholly adequate architectural satisfaction, and windows had never been known to circumvent a corner.

Another man in extra-curricular activities is Jack Linnett, who is putting the finishing touches on a super-scrapbook. Carefully selected and beautifully drawn European and Early American details make the collection one of the most concentrated reservoirs of undefiled ideas impounded between local covers.

Maurice Feather is currently enjoying a sea trip to Florida, which becomes a delightful sort of postman's holiday on the way home, with Mr. Feather inhaling southern architecture at every breath.

Joe Morgan, also vacationing, has selected Bermuda, where one hopes the weather is more comfortably cool than is the variety that at present desolates the New England scene.





New York World's Fair Administration Building as designed by the seven allied architects — Stevenson, Studds, Thompson, Holmes, Williams, Kimball, and Husted—and delineated from the air by Theodore Kautzky

ROYAL BARRY WILLS, *whose excellent house designs have won him nationwide reputation*

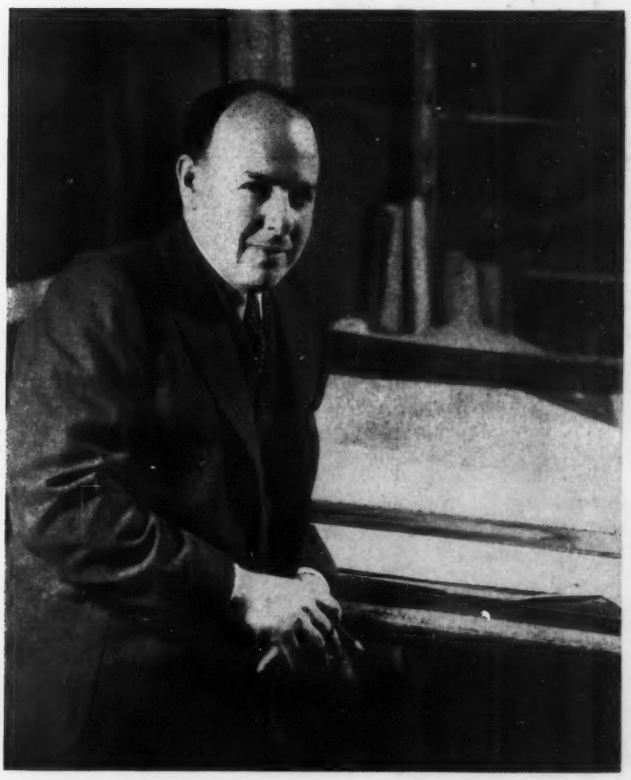


Photo by De Paola

Sunshine and shadow play, to the utter satisfaction of both owner and passer-by, across this dignified Georgian façade designed by Royal Barry Wills for Dr. C. G. Severy of Brookline, Massachusetts. The type is eminently suited to the New England of today

THE ARCHITECT AND THE HOUSE

1—ROYAL BARRY WILLS, SMALL HOME SPECIALIST

BY LEON KEACH

THE days of our being are filled with a vast amount of substantial, three-dimensioned ugliness, in some way attributable to the indifference or impotence of men who devote their lives to the pursuit of beauty and its application in endless material ways.

As a broadly existing natural endowment, the intuitive fashioning of well designed objects seems to have vanished with our beginnings as a nation, when our forefathers went in for growing pains and the fuller economic life.

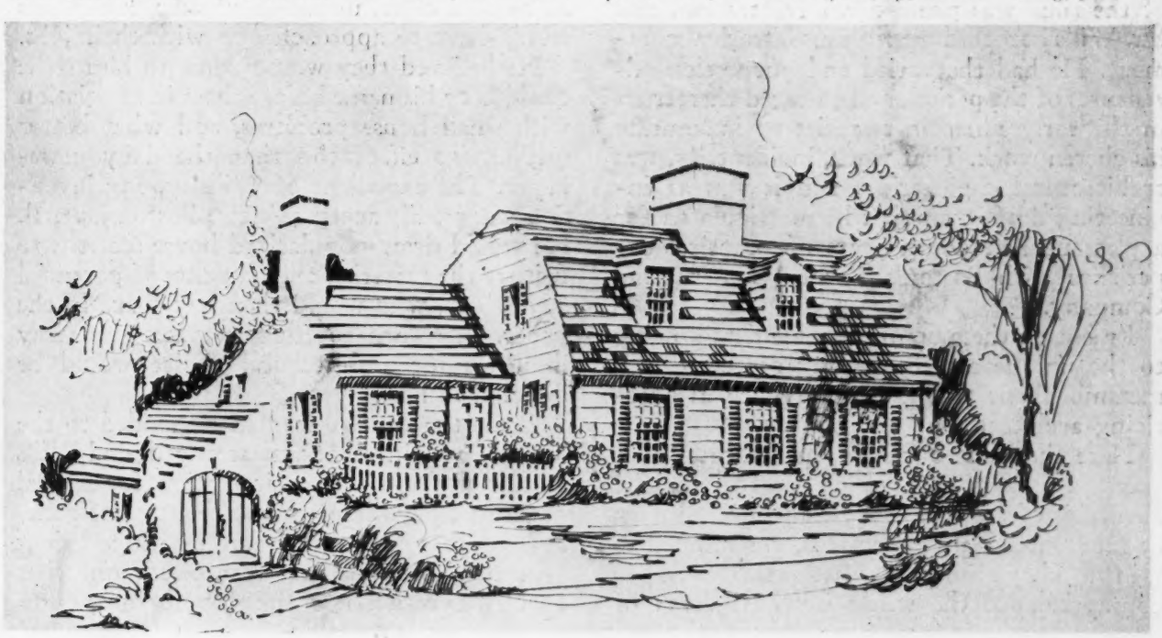
In its later rebirth, artistic consciousness, germinating as an intellectual phenomenon, began to reduce our national blind-spot and to reveal the drab scenes we know so well.

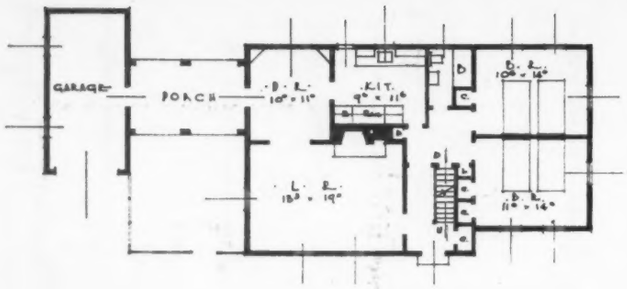
As they related to small houses—and by volume they did, preponderantly—the architect accepted them as an unfortunate and staggering reality, entirely beyond his professional scope or interest; fair game for the ungarnished "profit-motive" or the ministrations of honest ineptitude. Average men had heard of "artitetts," and entertained vague and unfavorable notions about them; on their side, the architects did not encourage an intimacy where professional headaches were so ill recompensed. Again the profit-motive, but "garnished."

In recent years we have observed the subject of minimum shelter reach an acute stage, with lavishment of thought, time, and money, and brave talk about mass production. Nevertheless, the small house is still essentially an affair between individuals, and at least one architect of reputation and skill has succeeded in snatching the poor thing from the ogre's hands, rationalizing its problems, beautifying it; even making a living in the process.

Royal Barry Wills graduated from the Massachusetts Institute of Technology in the troubled hours of 1918, as a popular though modest young man, whose excellent sense of humor had brought him renown through many an admirable cartoon in Institute publications. Fate's common graduation present

One of Wills' characteristic sketches of a house which typifies his skill at adapting indigenous New England forms to the needs of today without being pedantic





The charm of the "Cape Cod Cottage" has influenced many of Wills' clients to want the same feeling in their up-to-date houses. He has captured it in this example

of the time was professional frustration, and Mr. Wills accepted his without historical comment. He had the varied and purposeless adventures of the period, and emerged therefrom in the early nineteen-twenties to inaugurate his chosen work. That work, incidentally, was architectural engineering, and it was as engineering draftsman that he matriculated for a pleasant half-dozen years of practical experience with Boston's Turner Construction Company.

I mention these points in some detail owing to the unique and heartening aspects of his metamorphosis and final emergence as practicing architect.

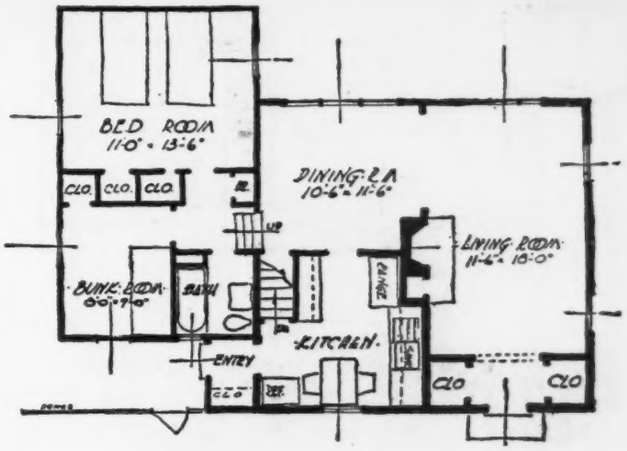
Here then was our hero, in the caterpillar stage, a young engineering draftsman, the antithesis of a salesman; without great means or fabulous social connections, yet minded to spin a chrysalis. Wills had two assets to counterbalance the whole immense array of obstacles. He could tincture his visions with horse-sense, and he could push them to a trial, even against the inertia of a protesting shyness.

As he saw it, small houses were at once his interest, and a logical means of entry to architecture. His problem then was to make people want him to design houses for them. Direct selling being a matter in which, as I have said, he rated a clear, unmitigated zero, his clients would have to approach *him* with their jobs.

He believed they would come to him if he could keep his name before them in association with small house problems, and what better medium to effect this than the daily newspaper. The expedient of Wills' young invention was readily acceptable to a Boston journal. He would draw popularized house sections to feature the materials and fitments of potential advertisers, who would then buy space in the paper. In return for these services any stray inquirers for architectural advice would be directed to him.

Came the day. A woman responded to the lure, an appointment was arranged, and Wills withdrew from active circulation for several hours to cudgel himself into the state of reckless courage necessary for meeting Client Number One. What transpired on that epochal occasion is of importance only as it

Here is a compact solution by Wills for a lot with northern frontage and a grade below street level. The garage is at the rear, under the stepped-up bedrooms



marked the first of many such, and led directly to the opening of an office on lower Beacon Street.

If Wills first began to view small houses with sympathy because no one in particular seemed to care much about them, he made his approach from a fortunate angle, with open-minded, honest intelligence, unencumbered by ponderous architectural notions or stultifying esthetics. He found a concentrated, undernourished architectural problem, susceptible to kindly treatment, but rather unused to it.

It was, he thought, a matter best solved externally by reference to the simple beauty of our indigenous New England Colonial, whose flavor could be closely duplicated by artful use of the stock materials at his command. He saw that besides giving his houses the characteristics of a style he must give them the charm and interest of the prototype, that intimate, subtly domestic quality whose definition one is accustomed to despair of and call a "*je ne sais quoi*," with suitable gestures. I can append no formula for this notable aspect of his designs, but I think we see evidences of it in the way he seats his houses and masses his lilacs and hollyhocks; in his generous chimneys with their pleasant connotations, and his low eaves; in the quaint accent of little fences to square the inverse angle of house and wing.

There was adequate flexibility of plan in Colonial rectangles, and to them Wills applied the current requirements of the house. His immediate concentration was upon a re-evaluation of areas and volumes. A rigid maximum cost was reflected in a narrowly confined cubage, granted that every reasonable economy, typical of local construction, was being observed. The comparatively few square feet of resulting plan ought then to work, and work hard. Good general arrangements were one accomplishment, and thoughtful, often ingenious, consideration of storage problems brought many a commendation, but there was another development which required an even surer touch. He saw that certain parts of the

Photos by Haskell

At Egypt, Massachusetts, the gracefully disposed masses of this house of Mrs. James G. Ward catch the admiring eyes of many a motorist. The dominant chimney is only one of the items that suggest its architect is Wills. The living room, below, is quite in keeping with the rest

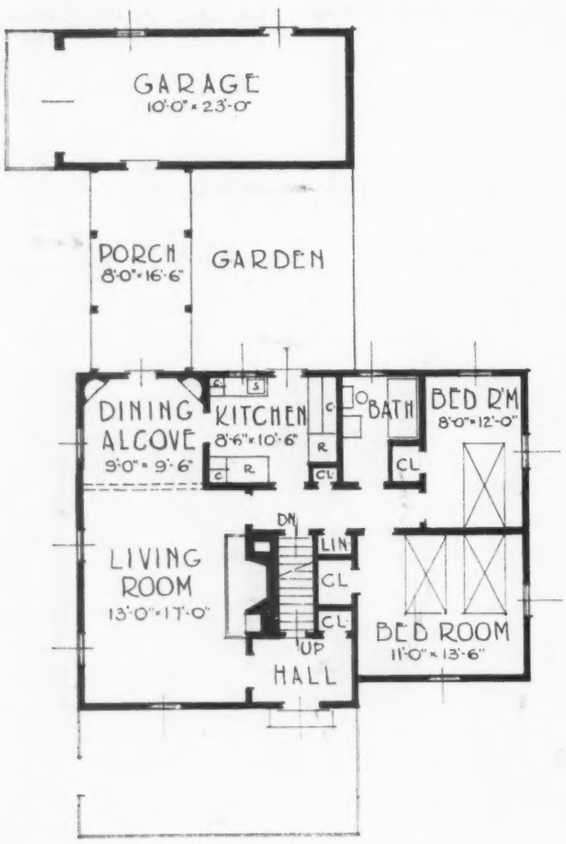
Photo by Haskell

Wills' more ambitious houses also have the same indigenous quality that makes his cottages so appealing. Above is the home of Herbert W. Moses at Wellesley Hills, Massachusetts. Below is a view in the living room of the residence of Warren Ordway at Newton Centre, Mass.

Photo by Hanson & Walsh

Photo by Haskell

The house Wills did for Mr. and Mrs. Fred F. Beals at Egypt, Massachusetts, is an excellent example of his ability to make space work without cramping people



house were getting more of the precious feet, or inches, than they really needed, properly to fulfill their purpose, and that such an area, or volume, might be taken to reduce the total or added to other parts where the demand was greater. I doubt if many owners of Wills' smaller houses feel, or wholly realize, the fine adjustment of space to requirements in such minimum conditions; where a few inches one way might produce a cramped feeling, but an inch the other way would be sheer extravagance, or needless pilfering from an adjoining area.

After the opening of an office, with its original device for supplying work, Wills had to extend his horizons and establish his own code of ethics, shaped to fit new problems and a new clientele. It is dangerous to say that an honest man may safely make his own code, although that is the absolute truth in his case.

The first and steadfast rule has been, "no stock plans." They are to be outlawed, he believes, because the idea is definitely wrong, and an injustice to clients who are working with slender pocketbooks. They start with an approximation of their desires, and almost inevitably deviate from the original, without recourse to professional advice. The resulting expenditure is often in excess of an architectural commission, and the house is still an approximation.

Then, there was the problem of the specu-

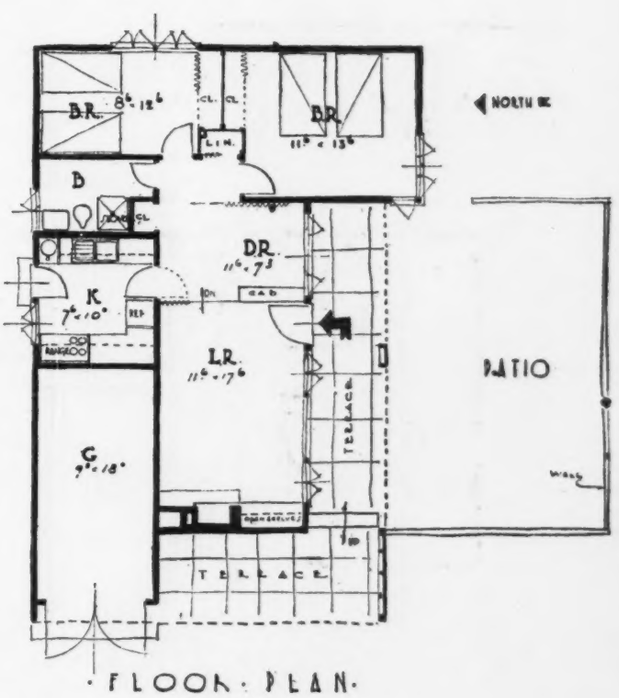
Photo by Haskell

lative builders. In the Wills vicinage about ninety per cent. of the small houses, seventy per cent. of the medium, and fifty per cent. of the larger houses were put up through real estate operators or by speculative builders. It is probable that neither group is susceptible to the inward prickings of a professional conscience. Most of us work because we must eat, or do something equally ridiculous, but an artist is disciplined in his labor by principles and ideals that are not slaves to any profit motive. Here, to be sure, was the great national offense to the eye, the bulk of our three-dimensioned ugliness; a vast field of house architecture coloring the land, and pretty nearly out of top-flight architectural control. It was in Wills' mind to spread the gospel of beauty and efficiency among the Philistines, scorned by the old guard, and he accomplished it in his usual fashion, by making them come to him. They came to him because they were forced to, by the increasing demand for houses from his hand, and for the practical reason that such houses would sell.

I regard Wills' work in this field as his greatest gift to the jaded eye that sees, for it is spread widely and has raised the quality of design in many a housing development.

How can he maintain his standards in such work and still make a living? Because he knows his subject inside and out, in the myriad details of design, plan, and construction. It is

A modern house for Thomas Troy at Needham, Massachusetts, done by Wills in association with Hugh A. Stubbins, Jr., shows evidence of the same kind of common-sense approach that has made for his success with more conventional types. This, also, possesses charm



FLOOR PLAN

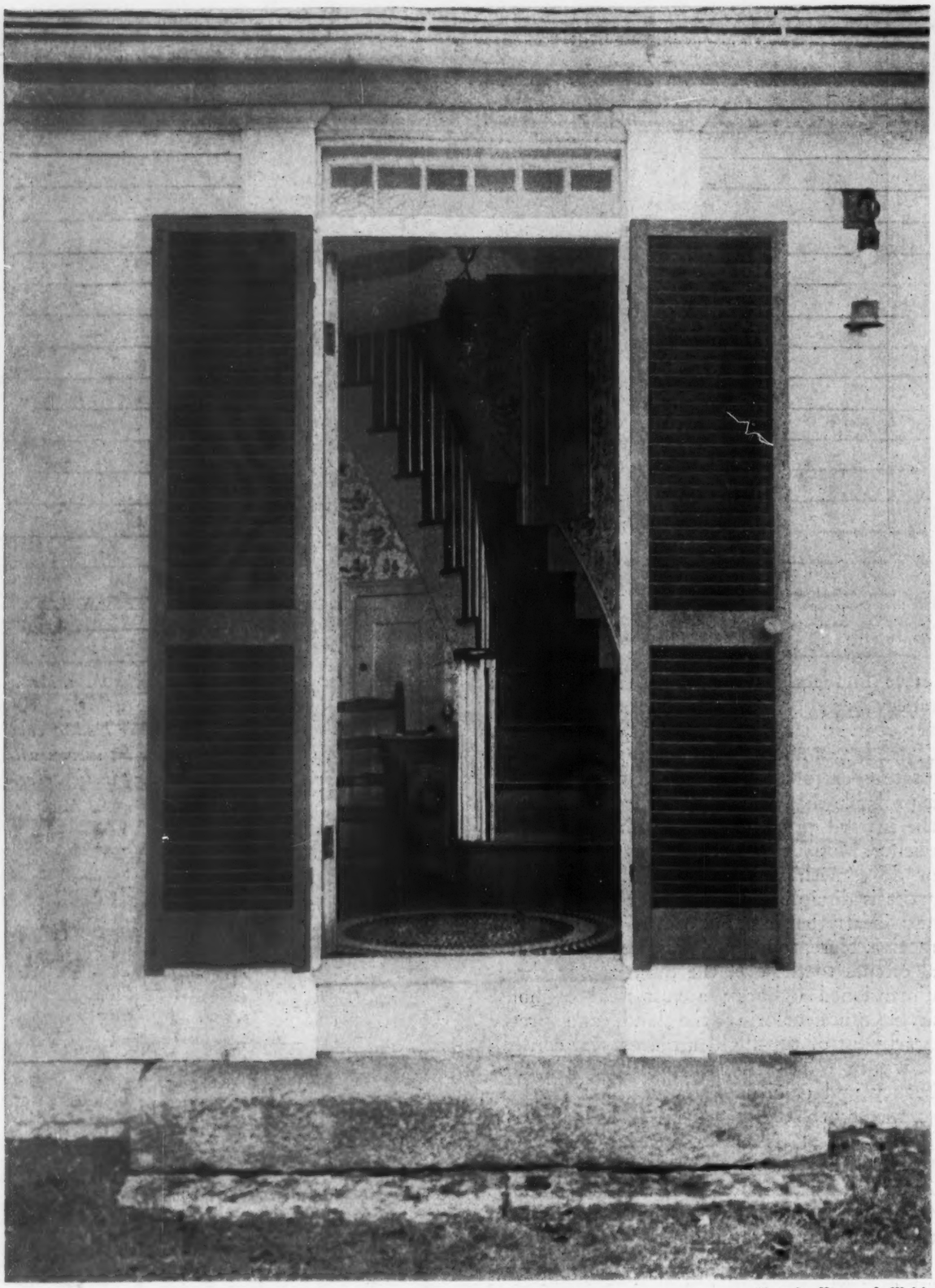


Photo by Hanson & Walsh

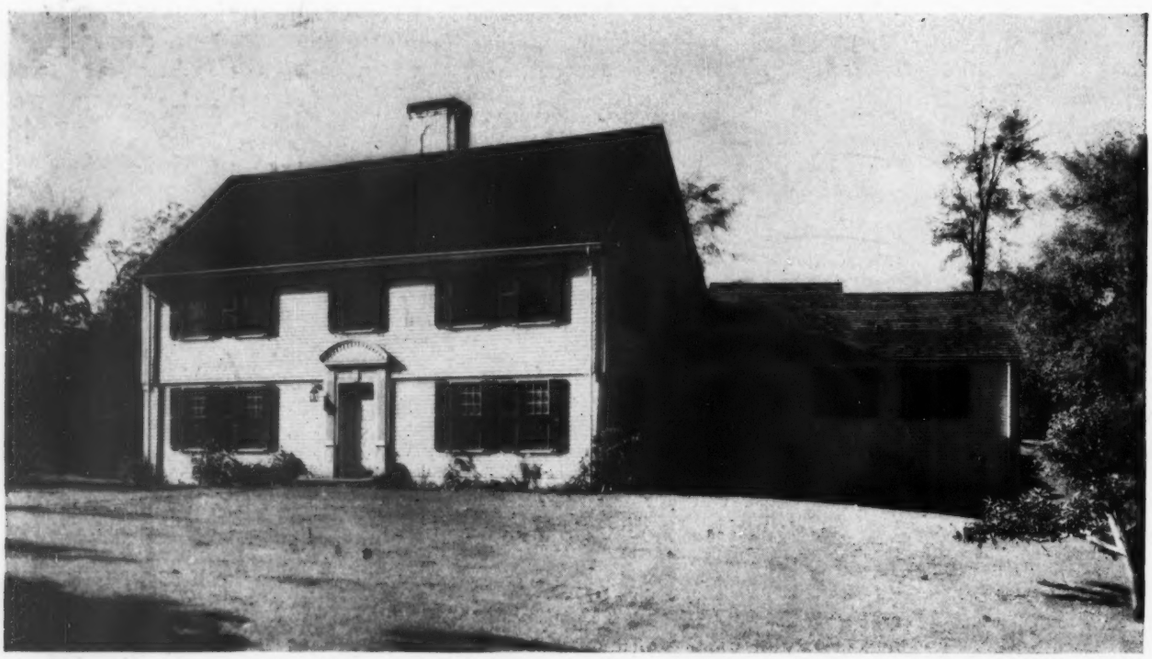
For the house of Mrs. Charles G. Eichenberger at Egypt on Cape Cod, Wills provided an unpretentious and inviting entrance doorway, quite in keeping with the old work to be found in the neighboring communities

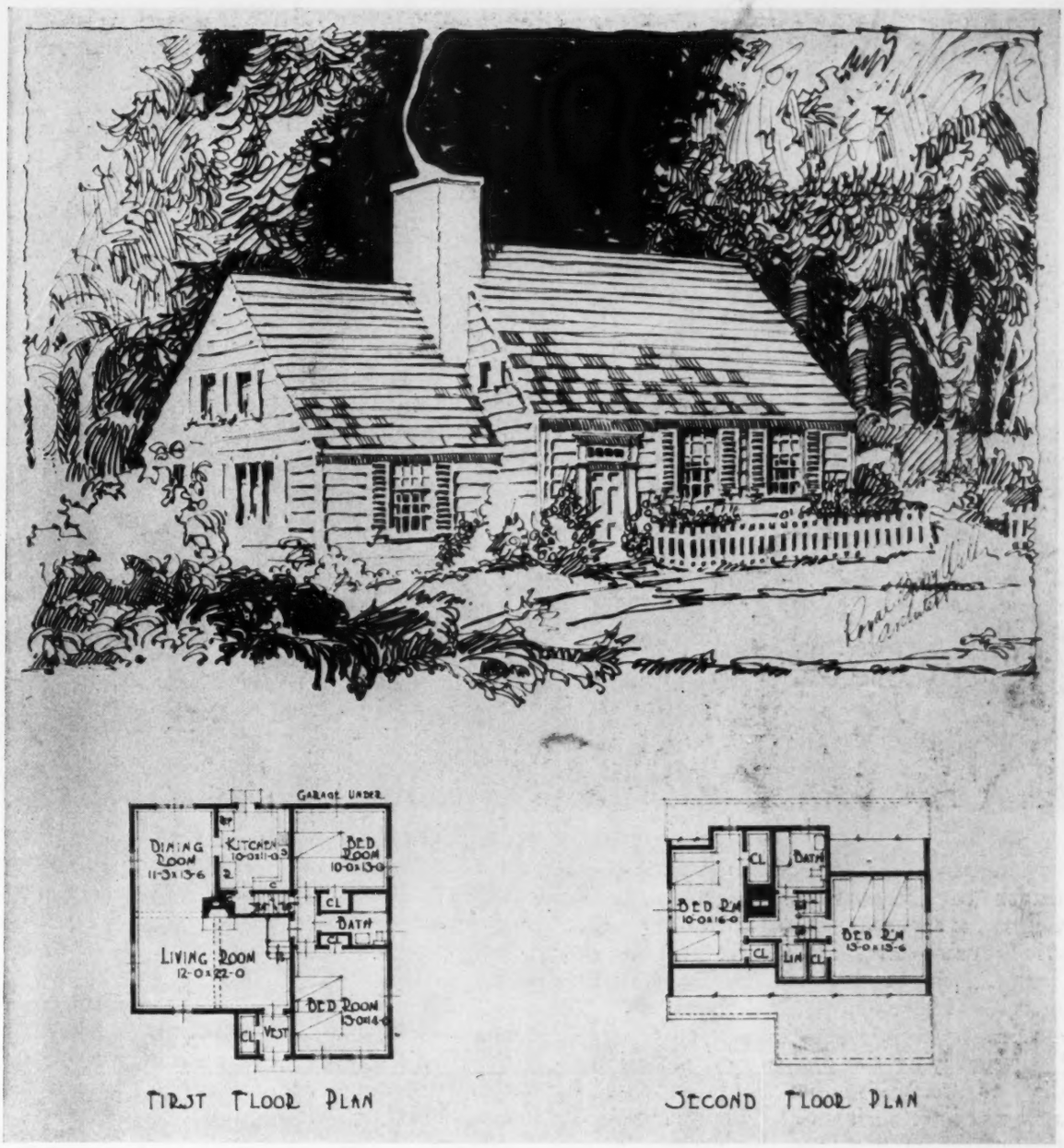
Photo by Haskell

This entrance and stair hall, in a house at Brookline, Massachusetts, demonstrates that Wills' familiarity with the small house has not lessened his ability to attain the stately dignity and expansive hospitality called for by the larger ones

Photos by Haskell

The house of Roger W. Gates at Wellesley Hills, Massachusetts, was designed for a client with a fine collection of Early American antiques. Wills provided them with a dignified setting in the form of an ample New England farmhouse that might have housed them originally





Designs such as this, showing small, compact, economical houses, have become familiar to readers of Boston newspapers over a period of years and have brought many inquiring home-seekers to Wills' door to become his clients

seldom necessary for him to draw a motive or try an arrangement to know how it is going to look or function, and so the costly waste motion of your average office is obviated. Yet occasionally he indulges in that expensive but soul-satisfying luxury of condemning a set of drawings near completion and starting afresh, the better to meet his steadfast qualifications.

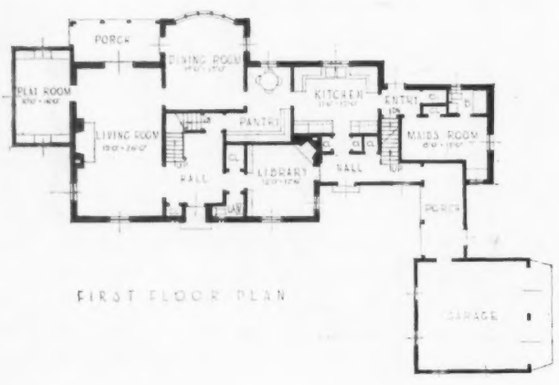
In the earlier days of his office he began the accumulation of many prizes for house design, winning in 1932 the Gold Medal of the *Better Homes in America* Competition, with a jury headed by Dwight James Baum. Earlier there had been a First Regional Prize from the Home Owners Institute of New York and Chicago, and since then there have been two bronze medals of the *Better Homes in America,* as well as several awards by *House Beautiful.* In collaboration with Hugh Stubbins, Jr., he received awards in competitions held by Libbey-Owens-Ford and PENCIL POINTS. The General Electric small house competition of 1935 brought Wills no prize, but he was asked to develop his scheme for the eventual collection of winners' working drawings published and sold by that organization. The wisdom of this was manifest when it proved to be far and away the best seller, was voted the most popu-

A fairly large house is this one which Wills designed for Robert R. Thurber of Wellesley, Massachusetts. Study of the plan reveals many well thought out arrangements for gracious and comfortable living and entertaining

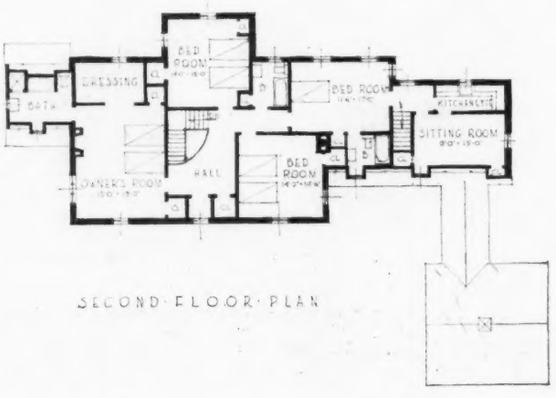
lar house by New York citizenry, and came at length to grace the walls of Rockefeller Centre, as a photomural of the General Electric Industrial Exhibit. Most recently his house designs won the first and fourth prizes in a grand sweepstakes, against thirty thousand entries.

In surveying the present and more immediate future, Wills is not visibly impressed by systems of prefabrication involving merely the shell of the house, for to that extent the economical frame construction of a seven room house need not, at present, rise much above $1400. Equipment has always been the most expensive item. I think it is patent that, from one cause or another, the small householder of these United States demands numerous things that he does not actually need or use; not a few of his "necessities" would be luxuries in a similar European stratum. But one accepts the facts and seeks a solution.

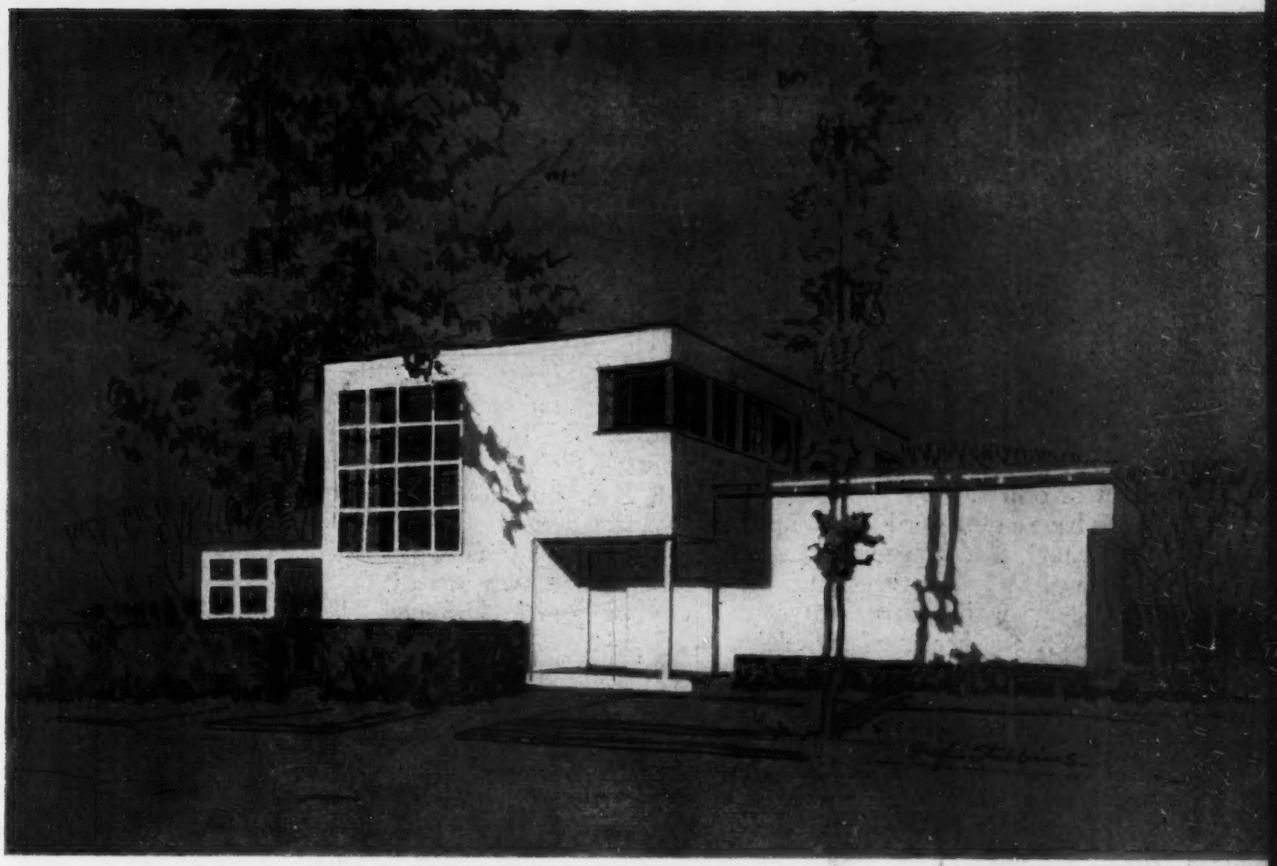
It exists in the prefabrication of equipment in readily installed units, and in lowered prices



FIRST FLOOR PLAN



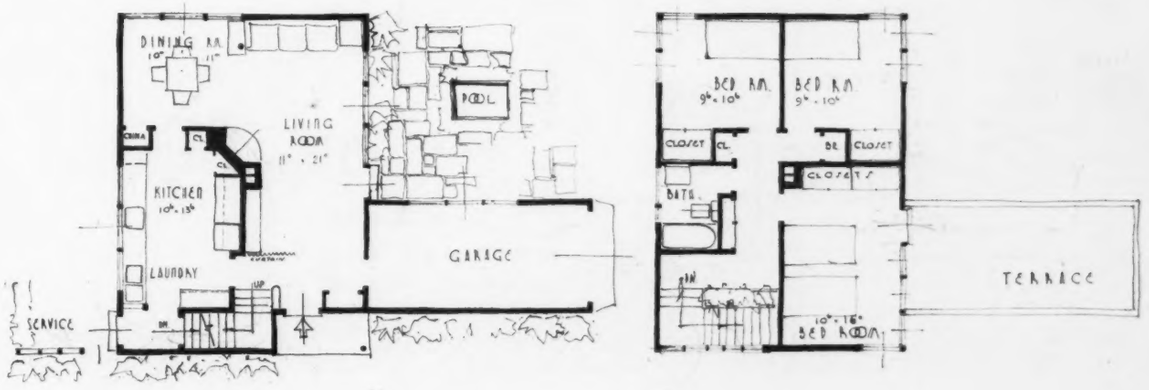
SECOND FLOOR PLAN



Contrasting with the more purely Willsian designs, this house, born of his association with Hugh Stubbins, demonstrates an open-minded point of view towards the contemporary mode and undeniable skill in its handling

through competition or simplified processes of manufacture, all matters beyond the architect's control. On the other hand, within his bailiwick there is a host of opportunities in the selection and handling of materials, new and old, and in the welding of efficient plan with economical construction. For years Wills has been sprouting thoughts to these ends, but in the rocky soil of New England conservatism their burgeoning was limited. Until now he is proceeding with his own research department, and proving daily that a charming little house may be built better and sold cheaper than heretofore, even under present conditions.

In passing I may say that Royal Barry Wills is not solely a small house architect, for frequently he expands his chest to design large houses, or institutional, and commercial work. There are many admirable French and English types to his credit. Colonial inspiration has predominated in the small editions, for the reasons above mentioned, and because the success of its outward surfaces does not require the relatively expensive textured materials of Old World architecture. Recent years have



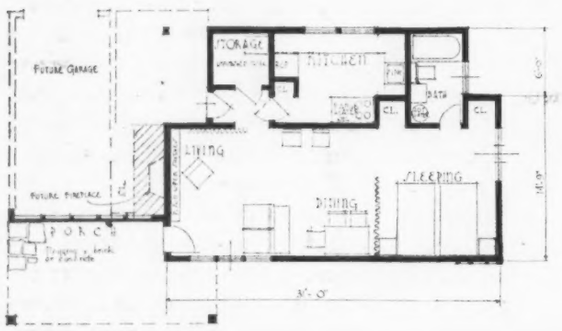
seen the rise of "modernity" in the domestic field, with its freedom of plan and fenestration; its wholly new approach. Wills' reaction to it proved that he is not a fanatic in any architectural creed, but a skilled practitioner of unhampered intelligence. He met the question by associating, on such work, with Hugh Stubbins, Jr. So Mr. Stubbins' undiluted modernism, running smoothly in a bath of Willsian practical experience, is beginning to project its personality in our midst. But that is another story.

And speaking of stories, there are plenty of hilarious incidents woven into the professional career of Royal Barry Wills, that a capital sense of humor has treasured for the amusement of others.

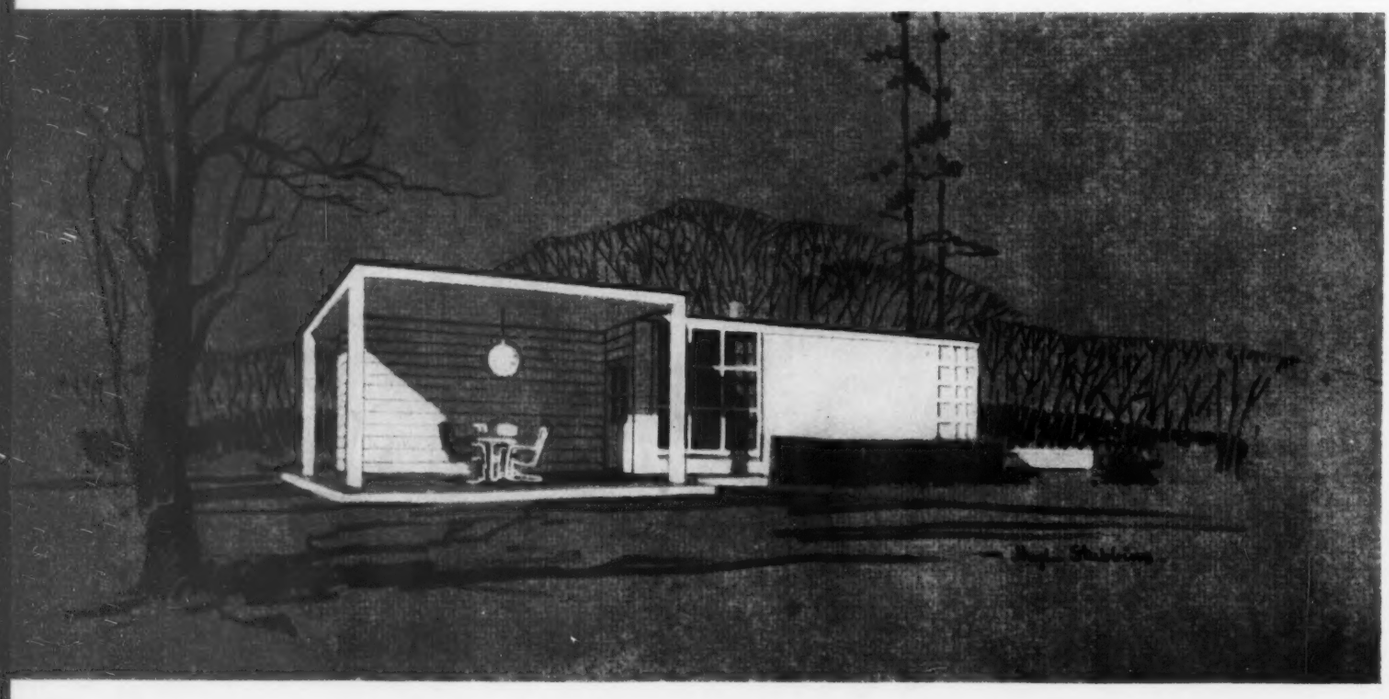
To have a client order house plans five years in advance of construction, in case anything happened to you in the meantime, or to have a window-washer mistakenly execute your orders on another man's windows, are incidents only for light-hearted chuckles. When you begin to doubt a new fireplace, until you discover a pair of overalls in the flue; or when a landscape man, not recognizing telephone cable, cuts "roots" by the front walk and throws them over his shoulder, there is nothing much to temper your mirth. But an imposter is only amusing in retrospect, if at all. In 1935 such a person stole one of Wills' medals and roamed the eastern states swindling, borrowing, even marrying, until he was apprehended in the deep South. At the moment he languishes in a Georgia lockup, still insisting that he is the original Mr. Wills.

I like to think of a tile contractor who was given an advance deposit to expedite his work, but who used it to pay his son's college tuition; or of a New Hampshire sheriff whose house construction was delayed until the inevitable dipsomania of the town's best mason should make him available as conscript labor.

Then, too, of the appearance of a man, bearing one of Boston's more respectable names. He wanted to build sumptuously on a New England hilltop, and fell to discussing his music room, and his theories of plan for an hospitable man of means. The whole office force should be taken up-country of a week-end to view the glories of a matchless site. "Call me tomorrow at the Ritz," said he, departing. But on the morrow he was not there, nor had he ever been.



A tiny, low-cost, modern house designed by the Wills-Stubbins team for Boston's Christian Science Monitor



A MEMORIAL TO ROGER WILLIAMS

COMPETITION DESIGNS AND REPORT OF THE JURY

LAST year being the three hundredth anniversary of the founding of the State of Rhode Island by Roger Williams, one of the greatest of early Americans, it was determined by the state authorities to erect a suitable memorial to this historic figure. The Rhode Island Roger Williams Memorial Association was accordingly incorporated and a competition was held to select an architect (with opportunity for a sculptor in collaboration) to carry out the purpose.

F. Ellis Jackson, F.A.I.A., of Providence, was appointed Professional Adviser to prepare the program and conduct the competition as representative of the Association. Five architects were invited, but the competition was open also to architects practicing in Rhode Island. The invited competitors—William T. Aldrich of Boston, Albert Harkness and Wallis E. Howe of Providence, and Chester H. Aldrich and Ralph Walker of New York—were all Rhode Islanders by birth and heritage.

As it turned out there were ten designs submitted by uninvited competitors, none of which, however, was made available for publication here. The five invited designs are shown on the following pages.

The site of the memorial is to be on Prospect Terrace, Providence, and the program included plot plan and profiles of the property, together with a general plan of Providence and vicinity. The Professional Adviser wisely recommended that all competitors study the actual conditions on the property and its surroundings, feeling that the site itself and its relation to adjoining portions of the city offered unusual opportunity for the exercise of imagination, skill, and sensibility by the designer familiar with it.

The initial cost of the memorial was given as $52,000, to include the statue of Roger Williams. It was also specified that the total height should be "such that said monument or the upper part thereof shall be visible to persons at places in said city below said Prospect Hill and at more distant points." The Report of the Jury of Award, which follows, tells the complete story of the judgment.

To the Roger Williams Memorial Association

Gentlemen:

As those appointed with authority to represent the Association in the selection of an architect, through the medium of Competition, for a Memorial to Roger Williams, we take pleasure in submitting the following statement:

Drawings with accompanying description were received from all five invited competitors, and from ten others meeting requirements as residents or having their established offices in Rhode Island, to a total number of fifteen.

Only such documents were accepted as were delivered on the date set, not later than the time appointed, and that met all the conditions under heading "Delivery of Drawings" in the Program. All packages were opened by the Advisor in the presence of a witness, and each enclosure including sealed envelope was given a distinguishing number in the order of its opening by which it was known during the period of judgment. All drawings were hung immediately thereafter, in a room set aside for the purpose by the Rhode Island School of Design to which institution we are grateful for the courtesy extended.

After examination by the Advisor drawings numbered VII and X, both submitted in open competition, were withdrawn by him as not meeting the mandatory requirements of the Program. They had therefore no consideration from the Jury.

During the period of preparation, July 31st to September 15th, privileged communications were received by the Advisor to the number of four, two each on separate dates, and were answered immediately. The Program was somewhat changed thereby, due to revisions and amplifications thus furnished competitors, and these documents will be found appended to the Program submitted for your record, attached hereto as an exhibit.

The Jury met first on September 16th, examined each of the drawings with description as presented, discussed the character of work in a general and preliminary way and ad-

journed to the second and final meeting held September 22nd. On this latter date after first spending considerable time at the site to visualize conditions there, including possible approaches, further and more detailed consideration was given the documents submitted. The Advisor was closely questioned, asked to bring specific points to our attention, and clarified matters pertaining to the agreement of plans, elevations, and sections. After deliberate study and full discussion tentative selections were made. Such action was later made definite, by choice from the invited group of drawings Number 1.

It was not possible, however, to reach an agreement in favor of any one design from those submitted in open competition. After prolonged debate, equal rating was given drawings Numbers V and VIII.

From the three thus designated the Jury, in council with and approval of the Advisor, was unanimous in declaring Number 1 the winner of the competition. On opening the sealed envelopes, which had been deposited in the vault of the School of Design, the author of the Premiated Design was found to be Ralph T. Walker, architect, with Leo Friedlander, Sculptor (in collaboration), of New York.

The two awards in the open competition were won by John F. O'Malley (O. Leonard Colavecchio, Associate) of Pawtucket; and Frederick N. Brown, Jr., of Providence.

The character of work submitted was most gratifying and meritorious to a degree. As might reasonably be supposed, that of the five invited competitors was in general more uniform in excellence of design and suitability than was found in the open competition.

It may be said that in a general survey the winning design stood out as having a broad conception of distinguished merit. Not only was it the most individual and direct in form and substance, as exemplifying the traits of him it is to honour, but it gave also the impression of being more adaptable to its environment and appropriate for its purpose than any other. That the component parts were so arranged as to facilitate its construction in units, should occasion require, was evident. These conclusions were borne out by careful analysis of the drawings, both in whole and in part.

As a memorial of today in commemoration of an historic figure and event, it leaves no doubts as to its being representative of its time and era.

The approach which in the Program was referred to as the "Ultimate Memorial" was handled with unusual cleverness, and won favor through having brought the project in surprisingly close physical relationship, by way of South Court Street, with the old State House on Benefit Street. "Imagination, skill and sensibility in the planning of the Memorial" seemed to have been best exemplified in this design, subject also as it is "to the expenditure of funds available." This latter requirement may be said to have appeared possible of fulfillment with less reasonable doubt than was the case in most other instances.

Taken therefore in its entirety—charm—simplicity—satisfying ensemble—commendable and well studied approach—economy of construction, all tended to favorably influence the decision reached. In connection therewith we have no hesitation in stating that the Jury is enthusiastic in its recommendation of what it considers to be a magnificent and inspiring Memorial, that has justified the process of holding a competition for the procurement of an Architect and Sculptor collaborating.

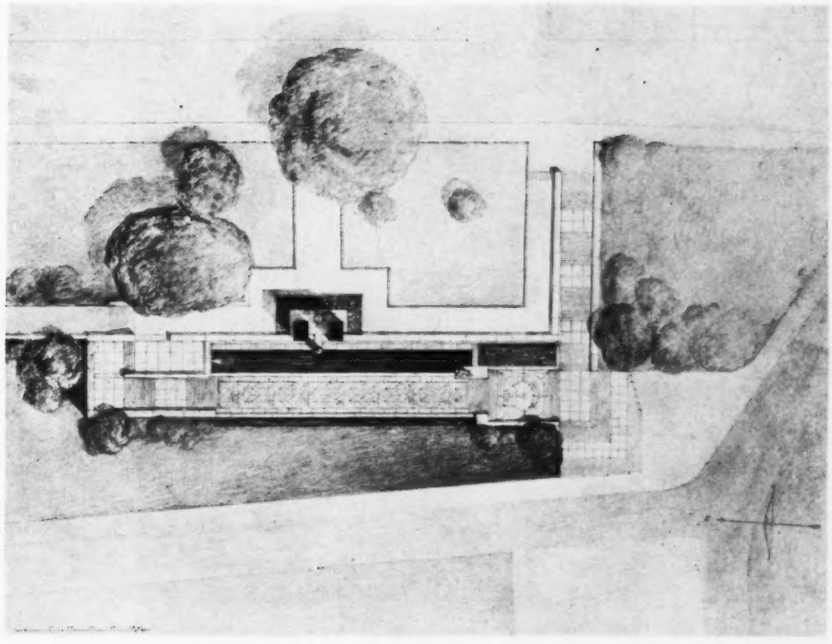
It was the intention that this report be made available at a somewhat earlier date, though no time was set for the issuing of such document. In order that we might have the advice of the Architectural Advisor in its preparation, and his confirmation of our statement we have awaited his availability after an illness that occurred immediately following the judgment. It has seemed wise under the circumstances to have opportunity to view the action taken in retrospect, and in conjunction with notes made at the time decision was reached. This course has proved fortunate for we can now state, immediately after the inauguration of the Governor, that in his address recommendation was made that the State, with probable Federal aid, appropriate funds sufficient to complete the entire project.

Following the choice by the Jury on the date heretofore mentioned the designs were brought immediately to the attention of the Board of Park Commissioners of the City of Providence, it having been required that the Jury's Authority to make final award was subject to the approval of that body. This having been procured, the Executive Board was advised of the result, the drawings presented and approved at a special meeting of the Association, the architect contacted, and studies begun looking to the furtherance of plans and specifications.

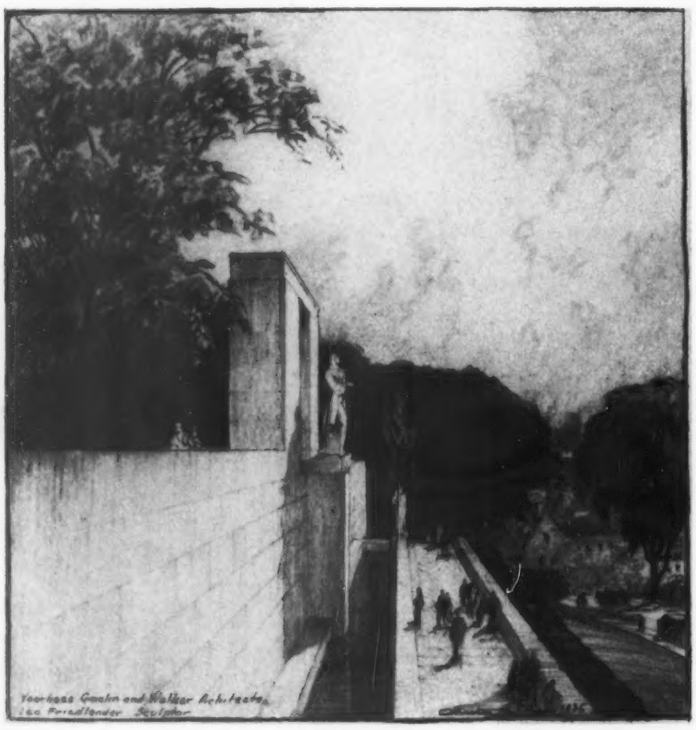
Respectfully submitted,
ADDISON P. MUNROE
JOHN NICHOLAS BROWN
HOWARD M. CHAPIN
Jury of Award

January 6, 1937

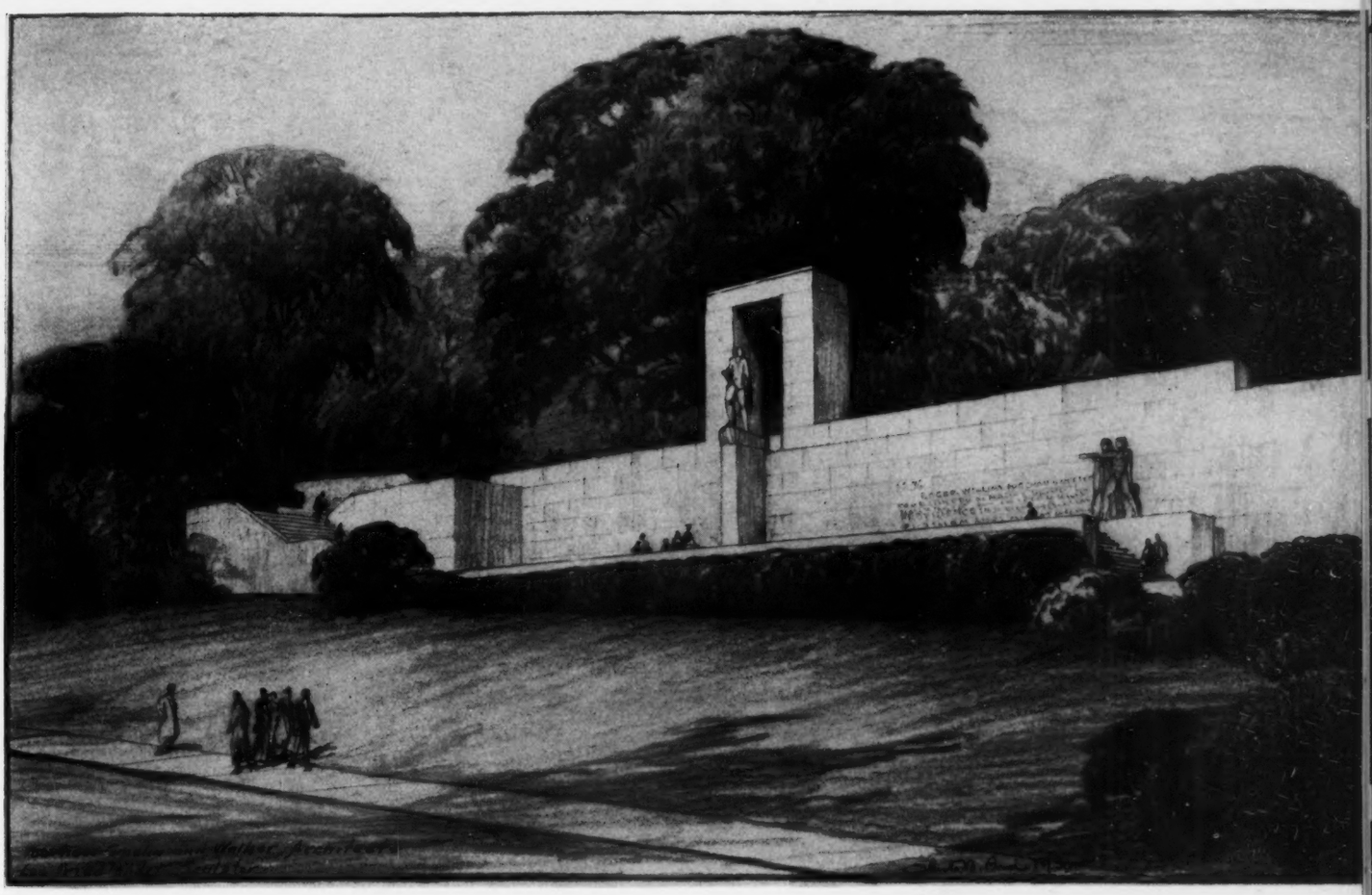
1636
ROGER WILLIAMS PURCHASED THESE LANDS
FROM CANONICUS AND MIANTONOMO SACHEMS
OF THE NARRAGANSET INDIANS AND FOUNDED
PROVIDENCE IN THE SPIRIT OF TOLERANCE
BROTHERLY LOVE & DEMOCRATIC RESPONSIBILITY
HERE THEY CONTINUE TO ENDURE
1936

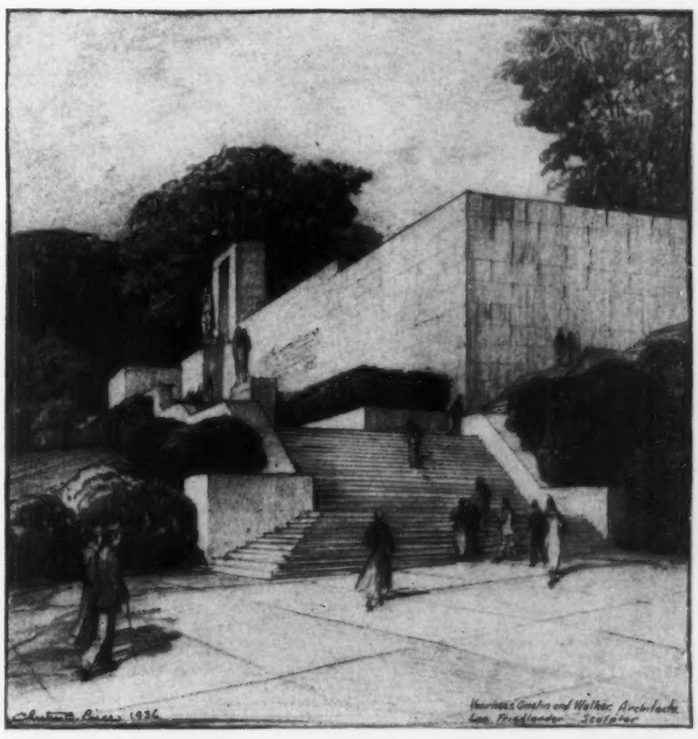


Elevation and Plan of winning design by **Ralph Walker**, *Architect, and* **Leo Friedlander**, *Sculptor, in the* **Roger Williams Memorial Competition**

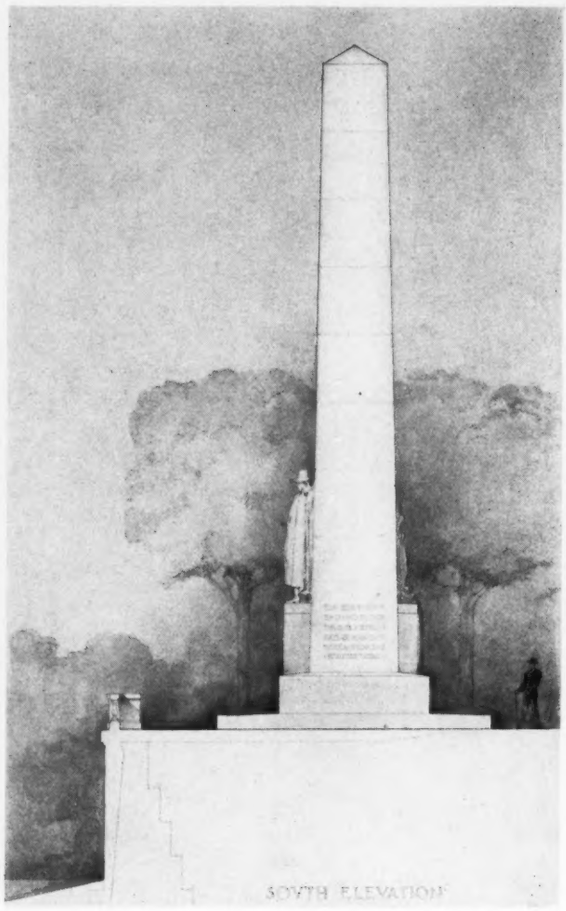


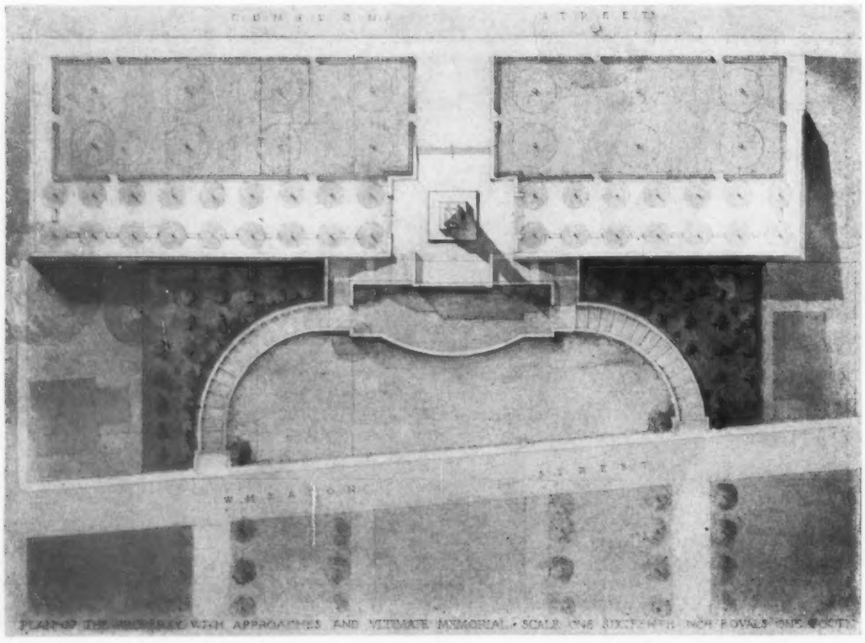
Four admirably composed drawings by Chester B. Price show Ralph Walker's design for the Roger Williams Memorial as it will appear from four different points of view when it is completed



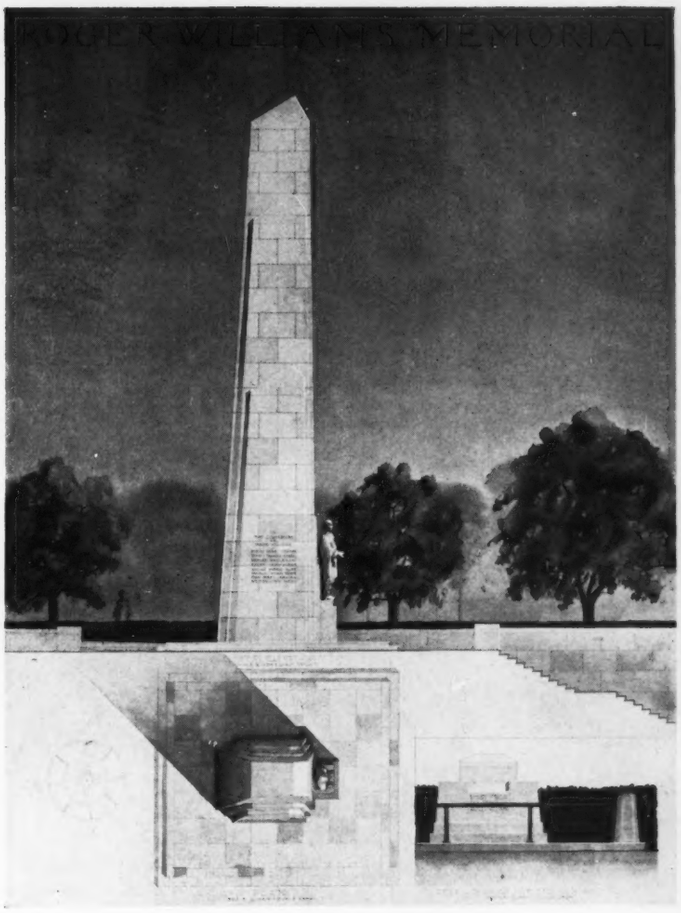


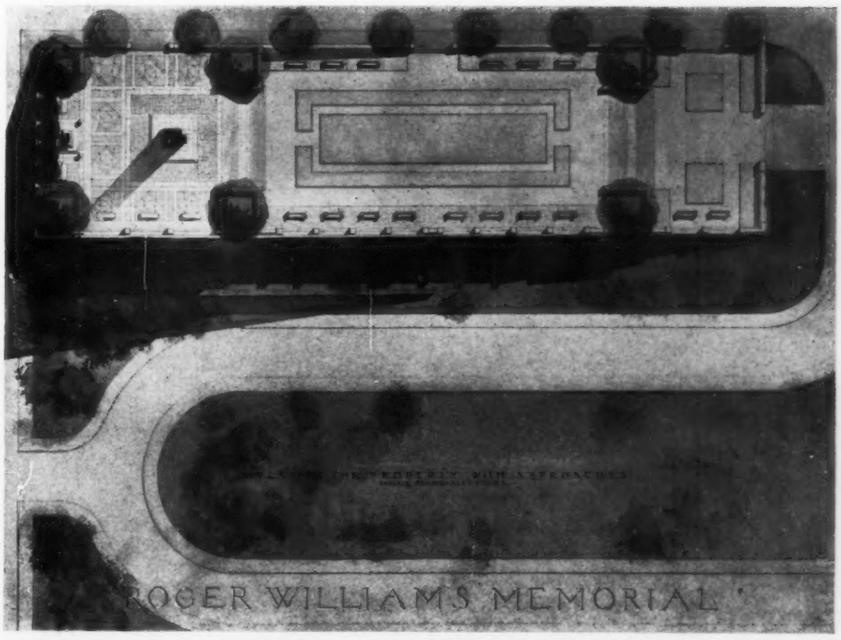
Voorhees, Gmelin, and Walker are the architects and Leo Friedlander the sculptor entrusted with carrying out the winning design in the competition recently held in Providence where the monument will be



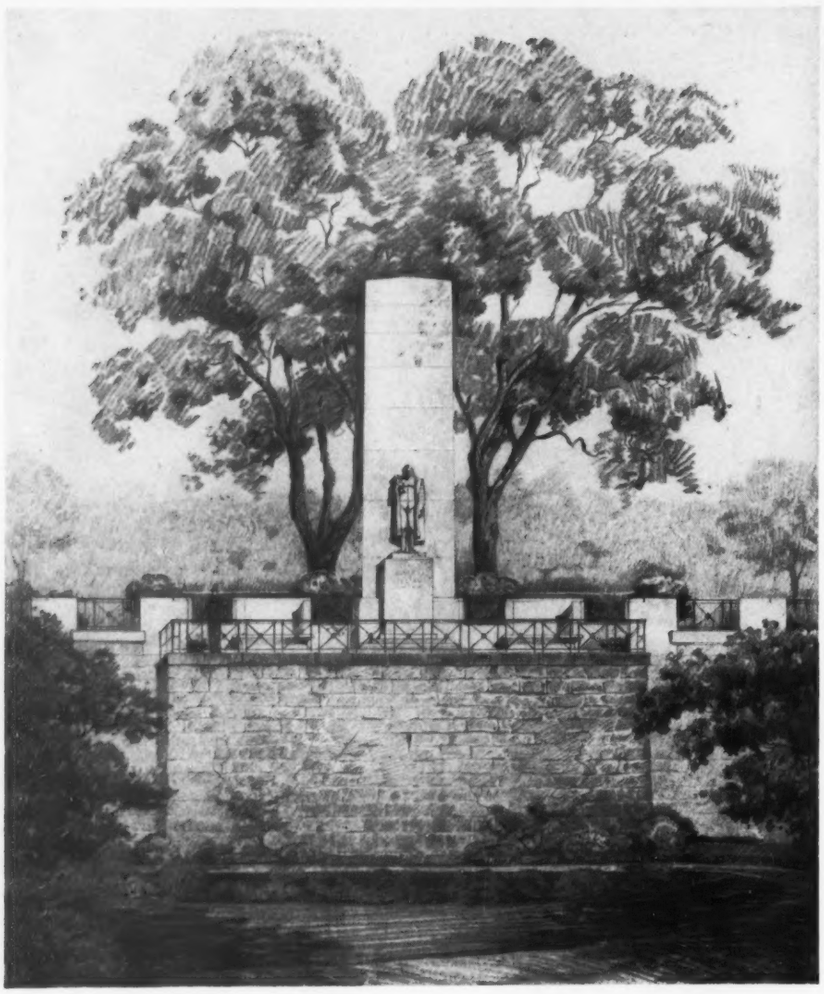


Plan and elevations of design submitted in the Roger Williams Memorial Competition by Chester H. Aldrich of Delano and Aldrich

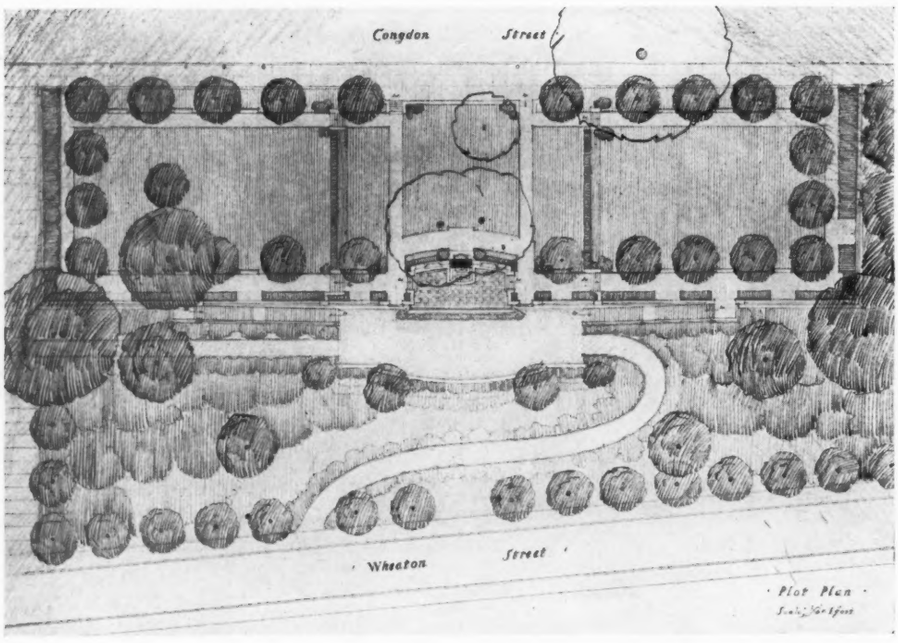


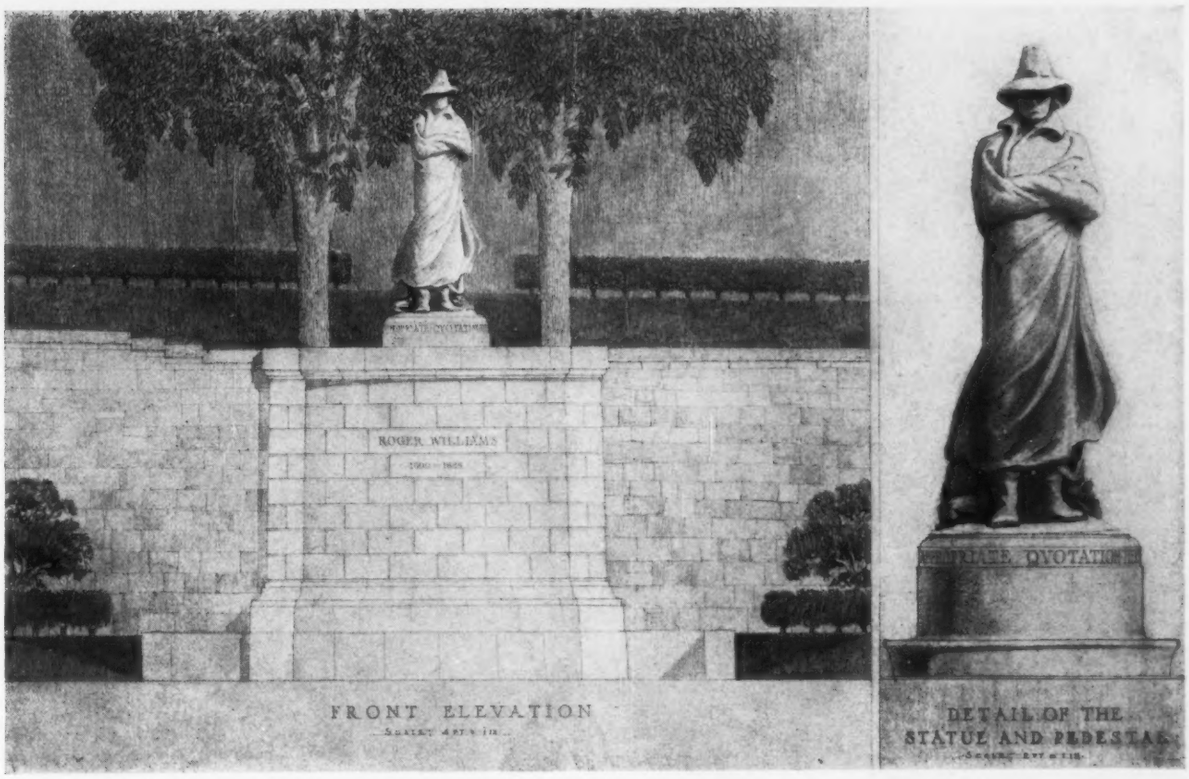


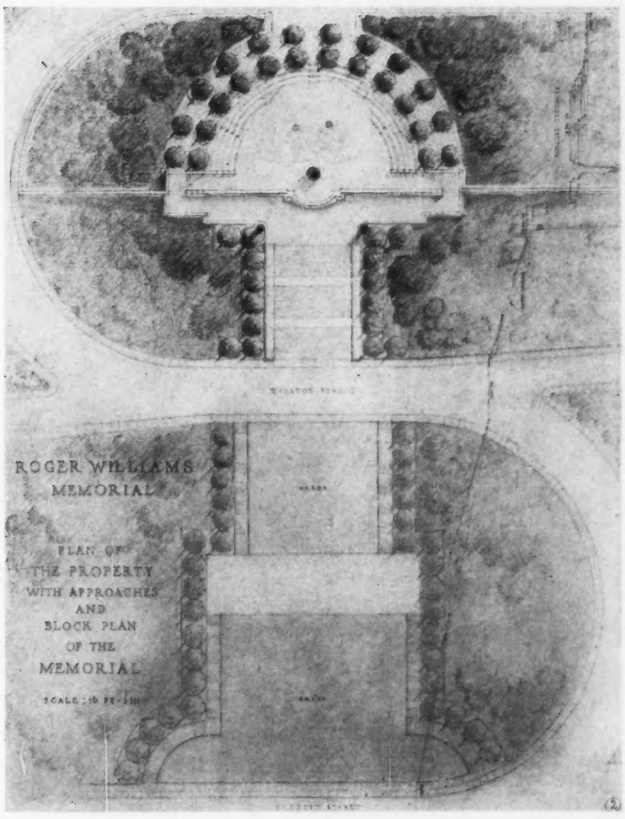
William T. Aldrich of Boston, in his design for the Roger Williams Memorial, faced the monument's front to the south rather than to the west



Plan and elevation of the design submitted by Albert Harkness of Providence in the Roger Williams Memorial Competition recently judged







Wallis Howe of Providence chose, as collaborator on his design for the Roger Williams Memorial, the sculptress Gail Sherman Corbett who is responsible for the cloaked figure

From a pencil rendering by Theodore Kautzky showing the entrance to the Administration Building of the New York World's Fair as designed by Architects Thompson & Holmes, Edgar I. Williams, Stevenson & Studds, and Kimball & Husted. The sculpture is to be by Albert Stewart, some of whose work is shown on pages 101-103

FAIRER THAN FAIR

BY EUGENE RASKIN

"WHAT amazes me," said the Great Architect vehemently, "is not that humans frequently make stupid mistakes—after all, I myself am not entirely infallible—but I can't understand—as I say, I am amazed . . . at the consistency with which they repeat the very same silly blunder again and again!"

Never before had I heard him speak with so much feeling. True, the decanter had been only half full of that potent red fluid when I had arrived, and was now not far from being empty; but somehow I found it impossible to attribute his manner to any cause other than that he was approaching a subject very near to his heart. Nor was I mistaken.

"Why can't they learn?" The Great Architect's voice became a trifle shrill. "Just look, . . . Look!" He lifted an architectural magazine, ruffled its pages noisily, and slammed it down on the desk. "Another World's Fair! Another repetition of the same errors that have characterized all the Fairs we've had!"

"Don't you approve," I interrupted, "of having World's Fairs?"

The Great Architect gazed at me reproachfully for a moment.

"Haven't you been listening?" he asked quietly. "Of course I approve! What made you think I don't? . . . World's Fairs are very well worth while, in themselves. It's the way they're done that is so shockingly infelicitous!"

"I—I don't understand . . . "

"Naturally not," said the Great Architect nastily. "I haven't explained yet."

Thoroughly squelched, I drained my glass in an effort to recover my poise. Glancing automatically toward the decanter, whence refills were to be expected, I discovered that it was now completely and devastatingly empty. The Great Architect's eye was also observing this aridity, and swung away with a distinctly moody expression.

"An architect's most useful tool," he went on after a poignant silence, "is analysis. Though what some of them . . . well, never mind. Let's apply a bit of analysis to this question of World's Fairs.

"Point one: what is the purpose of holding a fair? First, to make money for the community which sponsors it. Concessions, entrance fees, leases, special taxes, and so on. Very good. Hotels crowded, retail sales up, money being spent by thousands of visitors daily. Excellent.

"Second, to stimulate commerce by giving Industry an opportunity to display its wares in a grand, super-orgy of advertising. All right. In a civilization such as ours, these are worthy aims.

"The less mercenary purposes are also twofold, but undeniably minor in importance—in the eyes of the sponsors—to the ones I've just mentioned. First, to allow architects and designers to work with much greater freedom than usual. In this way it is hoped that they will crystallize the art of their time, and point the way, establish the keynote, for the future. Hm. Second, to reclaim some waste area—city dump, marsh, as the case may be. The city fathers may be counted on to choose a splendid site.

"Now then, point two: how well are these aims realized? Very badly. Very badly, indeed."

The Great Architect slid open the lower drawer of his desk, and rummaged energetically in its depths. In a moment he straightened up, a triumphant look in his eye, and a fresh decanter in his hand. After appropriate ceremonies, he went on, his voice decidedly stronger, the whole room somehow brighter.

"Consider!" he boomed. "Of the half billion or so people in the world whom it would be desirable to attract to a World's Fair, we shout success if we can count attendance in terms of mere tens of millions. The reason why so few, comparatively, attend is simple. It costs too much in time, travel, trouble, and good plain cash. This fundamental weakness in the whole arrangement is clear, even to the arrangers. That's why they include Streets of Paris, fan dancers, side shows—in a desperate effort to drag visitors over the hurdles of distance and expense."

Rather surprised at my own audacity, I broke in with, "That's all very well, but have you any constructive proposal?"

The Great Architect looked at me injuredly.

"Of course I have," he said, slowly. "Have you ever known me to criticize without giving

the remedy? No, you haven't. Now listen carefully." He drew himself up and gazed into some unknown distance. "The problem is," he went on, speaking with emphasis, "to create what is basically a spectacle, which people all over the world will pay to see, and in which commercial organizations will pay for the privilege of participating. Right?"

Slightly dazed, but game, I nodded.

"Is it not obvious, then," he went on briskly, "that the best way to build a World's Fair, is not to build it at all, but to make a motion picture of it?"

I blinked twice, rapidly, and opened my lips to speak, but the Great Architect was in full stride now, and could be stopped by nothing short of a major cataclysm.

"The cost of producing such a film would be a mere fraction of what it costs to build a fair. Models, flats, special photography—all these are money-savers.

"By this means, you bring your fair to the hundreds of millions, instead of the paltry tens of millions—at small cost to them, and at much greater profit to the sponsoring community. Your industrialists exhibit their wares to a tremendously larger public, with a corresponding rise in the commercial stimulation they are after. And what's more, they'll be sure their wares are seen, and not passed up because Aunt Kate's feet ache.

"The architects and designers will be able to allow their imagination even freer rein—they won't be hampered by pile foundations, general circulation, assigned areas, access to transit lines, parking spaces, and so on."

"Yes," I said, "I see that. But how about the hotels, how about the merchants? They'll miss that extra trade."

"It will be made up to them by the improvement in municipal finances. Lowered taxes, assessments, better services."

"Well, maybe," I agreed, "but what about the reclamation of waste land which a World's Fair of the present type accomplishes? Your movie isn't going to do much in that direction, is it?"

The Great Architect rose in indication of the approaching termination to our discussion. As he moved towards the door, he looked at me a trifle archly.

"Doesn't it strike you," he queried, "that building a World's Fair is rather a roundabout way of reclaiming a city dump?"

THE LEVI L. BARBOUR MEMORIAL FOUNTAIN

MARSHALL FREDERICKS, SCULPTOR

LEVI L. BARBOUR, well known Detroit lawyer, died in 1928, leaving in his will the keen suggestion to his friends and fellow citizens that they "devote themselves and their money to the benefit and pleasure of the public." As one of many proofs that he, himself, really felt that way, he provided a grant of $20,000 in trust of the city of Detroit, to be used for a memorial. The committee in charge of carrying out his wish, working with an intelligence and rapidity almost unprecedented in similar cases, decided against the usual portrait figure and planned a competition for a memorial fountain in Belle Isle Park. As judges were chosen three well known men in various fields of art—Meyric Rogers of the St. Louis Art Institute, Adolph A. Weinman, New York sculptor, and John Holabird of Holabird and Root, architects, Chicago. Out of twenty-six models submitted by local and nationally known sculptors, the design by Marshall Fredericks, Instructor in Modeling at The Cranbrook Academy of Art, was chosen.

Belle Isle, one of the most naturally beautiful parks in the country, is thronged with children. The sculptor accordingly decided to use as subject matter something of as great interest to them and as consistent with the na-

The Barbour Memorial Fountain in Belle Isle Park, Detroit, Michigan

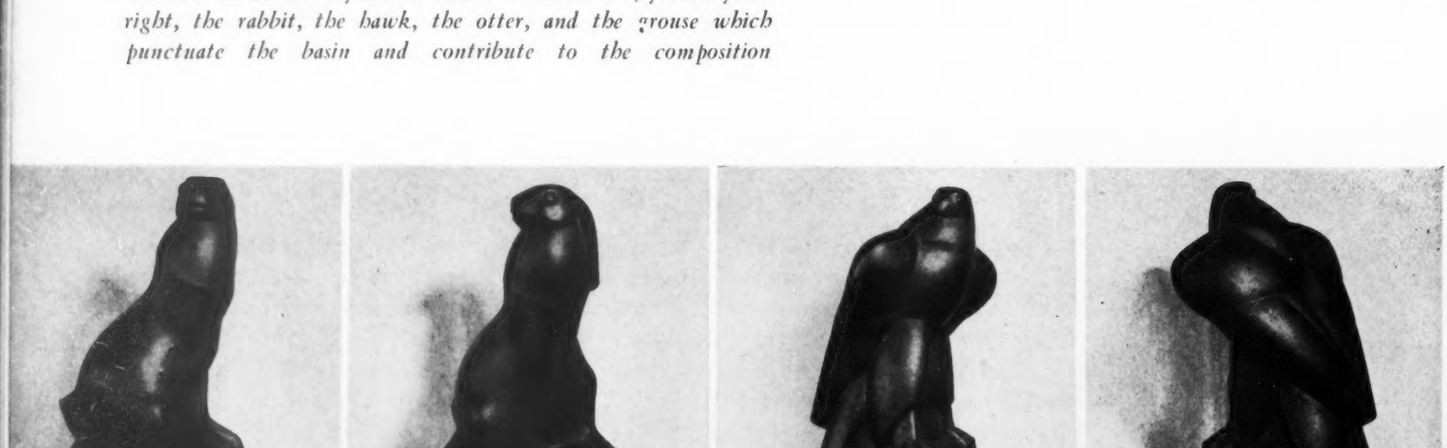
ture of the place as possible. The central figure, which he did in green bronze in contrast to the black Mellen Granite of the basin and smaller figures, represents a leaping gazelle caught in its most significant and beautiful movement. For the smaller figures Fredericks adapted four of the animals native to the territory, using two each of the predatory and non-predatory groups to show their beauty.

To Fredericks, a fountain should be a true decoration in its entirety with every part a carefully designed, well thought out, integral part of the whole, not distracting interest from its setting but rather centralizing and adding to this interest. He has endeavored to make it a decorative unit consistent with its surroundings both in subject and in form.

Fredericks studied at the Cleveland School of Art, and John Huntington Polytechnic Institute. Later, he furthered his study in Germany, France and Italy. During his career he has held five scholarships, including the Hermann Matzen European Fellowship. For the last four years he has worked under Carl Milles at Cranbrook where he is now acting as Instructor in Modeling and Ceramics at the Academy of Art, and in Ceramics and Art at Kingswood and Cranbrook Schools.

Photos by Askew

Across the top of these two pages are four views of the gazelle in green bronze which forms the central figure of Marshall Fredericks' fountain designed and executed as a memorial to the late Levi L. Barbour of Detroit. At the bottom are, from left to right, the rabbit, the hawk, the otter, and the grouse which punctuate the basin and contribute to the composition



From any angle the strength and grace of Fredericks' gazelle are expressed with a fine feeling for form and line. The four basin figures show the same feeling as interpreted by carving in a hard material, black granite. These afford an interesting contrast to the modeled form above. Fore and aft views of each are equally satisfactory, a good test for sculpture in the round

A tree study drawn in sepia with line and wash by Edgar Bircsak during his travels abroad some years ago

From the pencil sketch by Theodore Kautzky showing Fifth Avenue, New York, looking north from Madison Square

MACHINES

BY RALPH WALKER, F. A. I. A.

WHEN I was a boy, machines were a matter of early and great interest to me, for always the conversation of my elders was primarily on how this or that mechanical idea would work. Mostly it had to do with the working of brass and copper, and my grandfathers and my father, and all who visited us, were interested in the design of machines for the manufacture of the many humble household objects which were stamped, drawn or spun, then pickled, and finally given a golden electric-plated glitter.

The growth of the machine from the foot press and the simple power lathe to what was and is still called the almost human qualities of the many automatic processes which exist today, is part of my mental life.

I remember how many times the question of the failures in machine design were investigated, and so learned early that the scrapping of a bad idea, the breaking up of a bad job, if done with intelligence and a constant desire to obtain a better result, have no disgrace attached to them.

To the busy men who made the machines and designed the products there was no question but that the results of their efforts were benefiting the human race. Their minds were insatiable in their curiosity, in their search for invention and their very keen desire to find something new and thus show up a rival. But had you talked to any of them of the æsthetics of the machine product he would have added another gilt line and called it a day.

For many years it was assumed by all who wrote or spoke concerning the ever-growing use of the machine that the products of this new method of production must necessarily be ugly and inferior to other products that were handmade, and this was strengthened by a widespread belief that there existed a large public, in fact a great majority, who not only possessed but desired ugliness. Any attempt, therefore, to create beauty by means of the machine was just a waste of time and effort.

And the arid desert of late Victorianism spread over the world. It was only broken by the occasional oasis of a few intellectuals who had a few early nineteenth century tables and who used wicker chairs and took up a fad of Japanese prints.

A blond reaction to the sweaty and oily smudging with the contacts of the factory.

Much more recently there has been a complete reversal of opinion, and now the pendulum has swung to the belief that in the machine lies some inherent quality which creates an art with an æsthetic peculiarly its own.

Positive and didactic statements are now made that the products of the machine technology should have a definite quality of appearance and none other.

Into this new thinking there is a strong sense of almost primitive animism in the approach that THE MACHINE has a personality, and of its own volition may direct itself toward a predetermined result.

This is coupled with the hope, a strong religious hope, that the machine is the long-waited redeemer of whose coming the human race has so often day-dreamed in days of trial.

We all realize that the granting of special virtues and abilities to a tool is not new in thought. Our modern thinkers, however, submit that the machine tool itself is new and that therefore the results to be obtained must have new characteristics. A new tool, a new spirit, and finally a new æsthetic! Q. E. D.

This philosophy, of course, has been exploited thoroughly by the industrial designers —a new group which has developed since 1926. A group who came into being because of the keen competition among the makers of mass production goods and following the strong, clever, and far-reaching advertising campaigns to sell face powder, toothpaste, oil burners, motor cars, and what have you.

As skill in advertising grew, so, too, did the appreciation that perhaps ugliness was detrimental to sales. So a new art and then a new profession grew up, partly built on the foundations that a bright package, smart and slick

in appearance, if sold as a work of scientific research, increased profits.

And always mass production and the machine underwent the same glorifying that Ziegfeld found to be a success with chorus girls.

Out of the process has come a machine æsthetic with a definite terminology, and now the all-knowing tries to test every man-made product, whether manually or mechanically made, in the light of these terms.

There have been resulting absurdities, for you may have a train, a pencil sharpener, an electric flatiron, looking very much alike and all having comic attempts at stream-lining. More than that, they all have the same characteristic. They now impress one—train, pencil sharpener, and flatiron alike—that they are no longer functional but have been merely neatly packaged.

The package has become tremendously important. So much so that there is a great danger in the increasing tendency to accept an attractive simplicity of package as a natural resultant of sound engineering.

We know that the product of the machine is marked by one factor—that it must be readily consumed — for the economics of machine technology demand that the machine be kept at work. The machine product increasingly lacks in any degree a sentimental value and so, to keep pace with the production and the possibility of technological improvements, it is manufactured more and more for a short-time use and therefore has within its very conception the necessity that it be scrapped easily.

This, of course, when applied to art does not create any desire for an indigenous character in design, but leads to fashion waves and a superficial internationalism or a series of stream-linings, reaching a height in a streamlined fountain pen.

Naturally, all individual quality and personality in the product disappear, except in very rare instances, for the success of a design breeds immediate imitation.

The product of the machine the world over becomes more and more alike, and national differences are lost and surface standardization becomes evident.

In the rapid succession of fashions, intellectualism replaces emotion, and a superficial taste for smartness is substituted for beauty.

Amusingly enough, while the bright package has undergone a great deal of research, lately I have watched so-called scientific and engineering motions of approach end in pride of human prejudices.

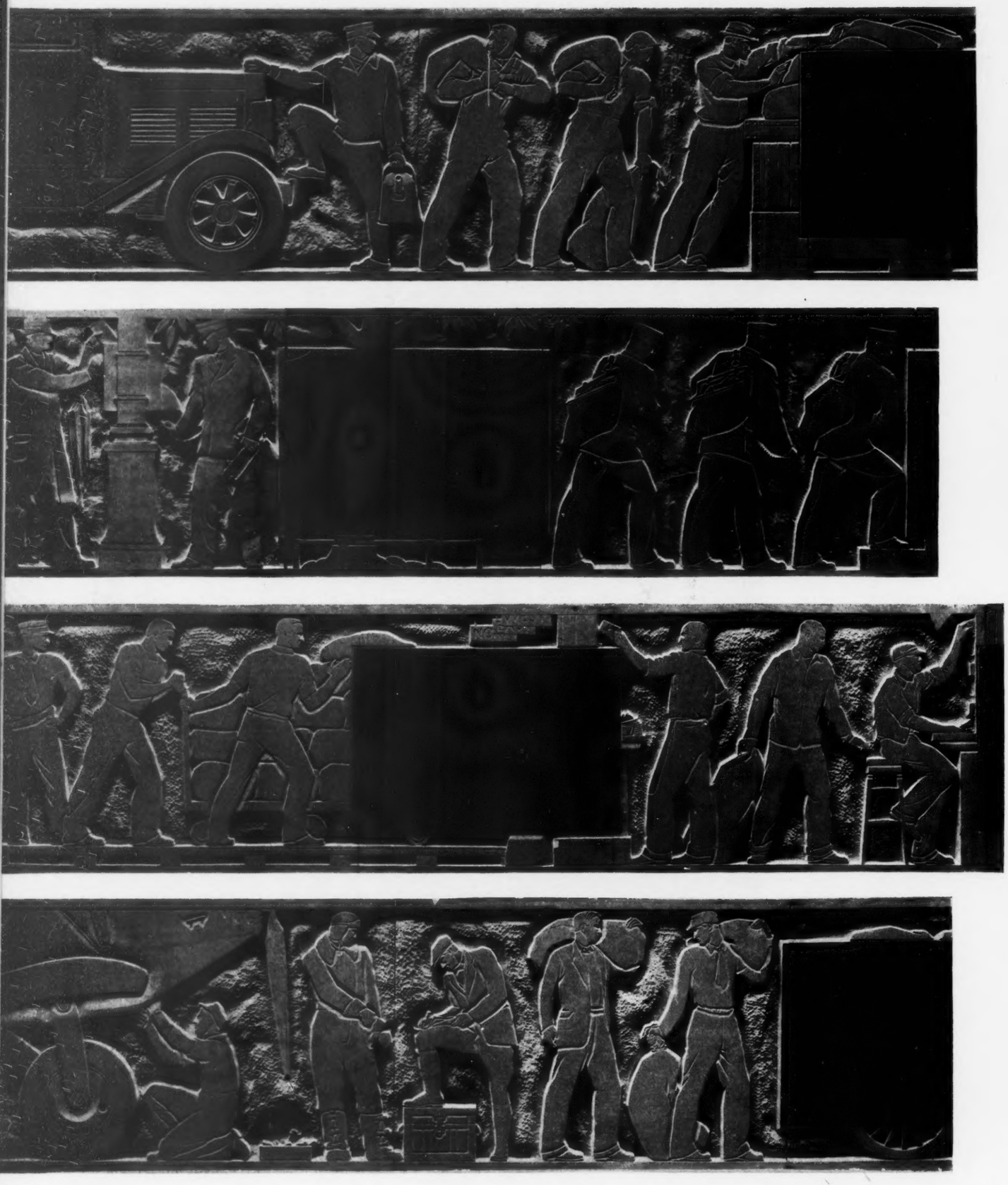
* * * * *

We may look forward to two, at least, divergent ways in our future civilization which will affect design. One, a development of the machine to an absolute abandonment of all handwork. This would anticipate machinery of a completely automatic nature in which the operator controls merely the speed of production, and in which the designer freely and easily translates his design from a paper conception to its execution without too many intermediary steps. This also presupposes no limits to the possibility of invention, and that the automatic machine will bring into being emotional qualities which do not exist at present. It further anticipates a planned world in which production is controlled and consumed with but little effort on the part of mankind in general. It means a Utopia of little work and much leisure. This is, I believe, the most generally approved conception of the future of our machine civilization.

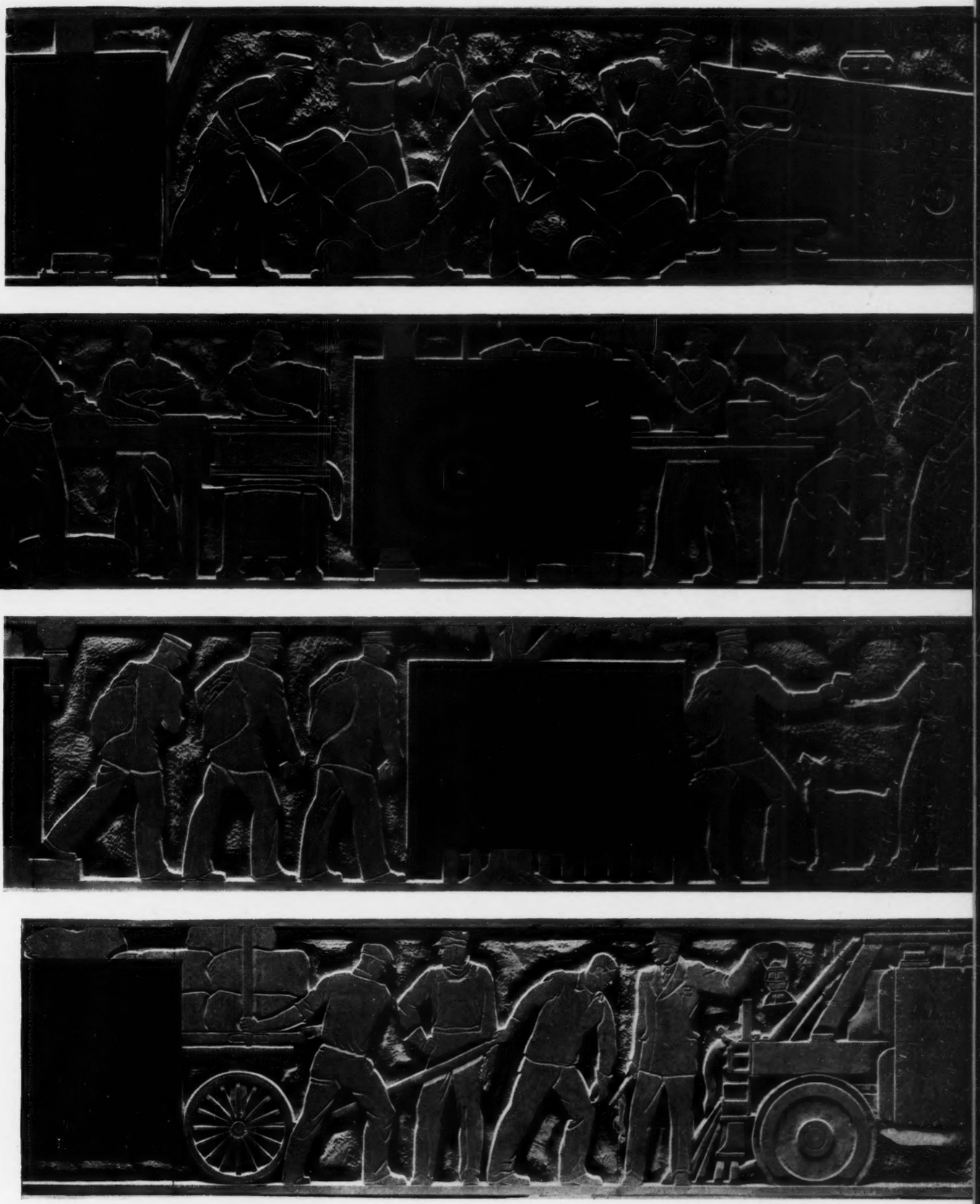
Another viewpoint is that to create happiness and an equalization of effort in determining relative values, naturally the machine will produce t h o s e standardized commodities which are essential to physical well being, leaving to the large number who would otherwise be unemployed the production by hand, or through machines directly controlled by hand, of the things we might call spiritually essential and which give a more lasting satisfaction in contrast to the readily consumed physical commodities. Here, the *inherent quality* of man to create directly with hand and mind is given a purpose and a value both of which are lacking at present.

In either case there will be a rebirth of hand craftsmanship, in the first place to offset the monotony of leisure, in the second, as an appreciation of man's creative character.

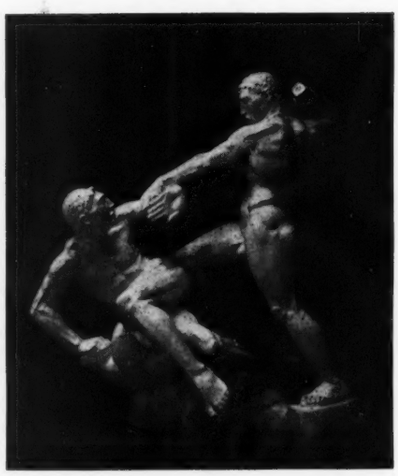
Eight and a half foot eagle by Albert Stewart, Sculptor, designed to be carved in marble and placed over the north and south entrances of the United States Post Office, Court House, and Custom House at Albany, New York. Gander, Gander and Gander were the Architects with Norman R. Sturgis, Associate Architect, and Electus D. Litchfield, Consulting



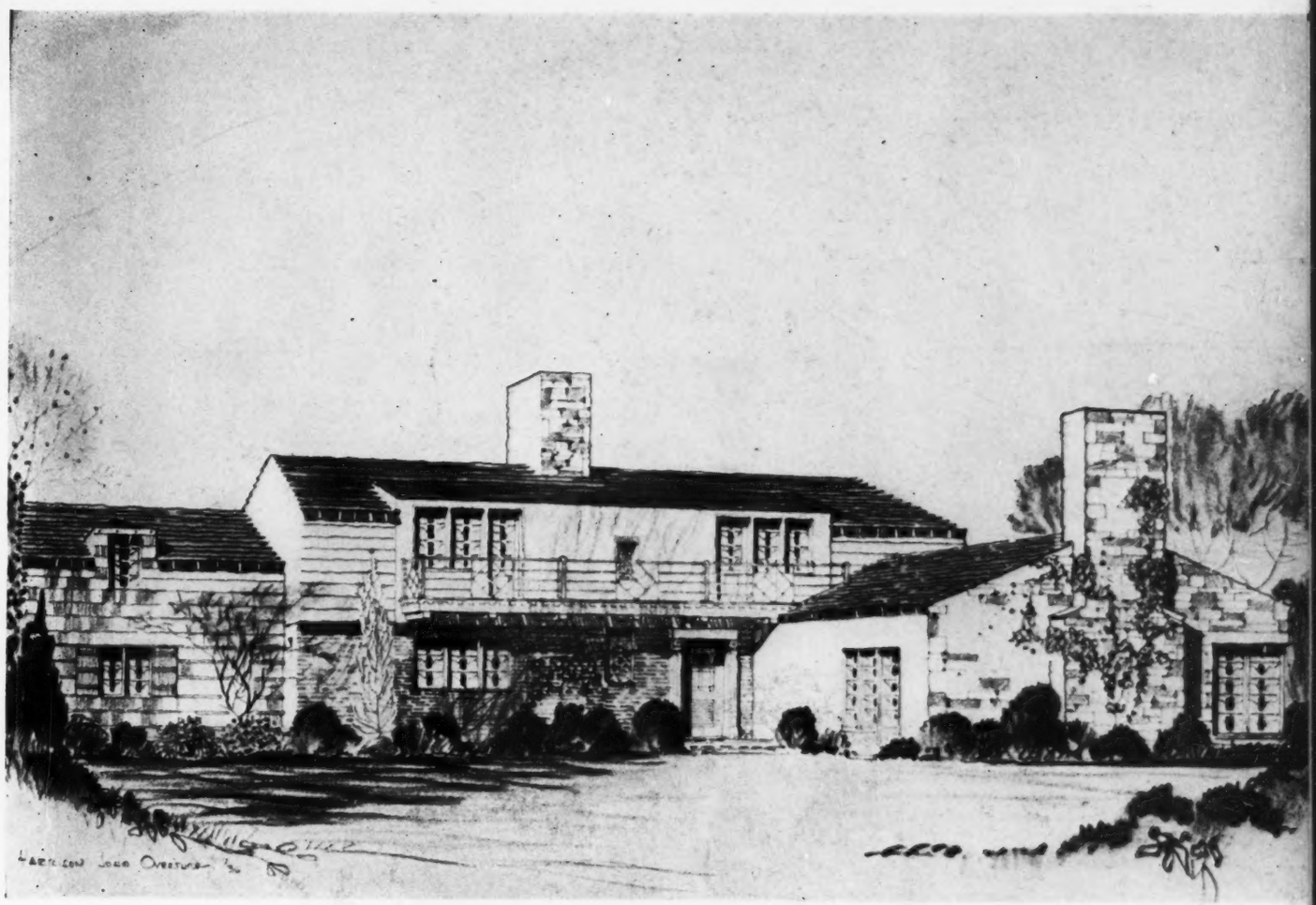
Portions of model of sculptural frieze by **Albert Stewart**, *executed in marble and extending around the new Albany Post Office, Court House, and* **Custom House** *for which* **Gander, Gander, and Gander** *were the architects with Norman R. Sturgis associated and Electus D. Litchfield consulting. The portions shown are on the Broadway*

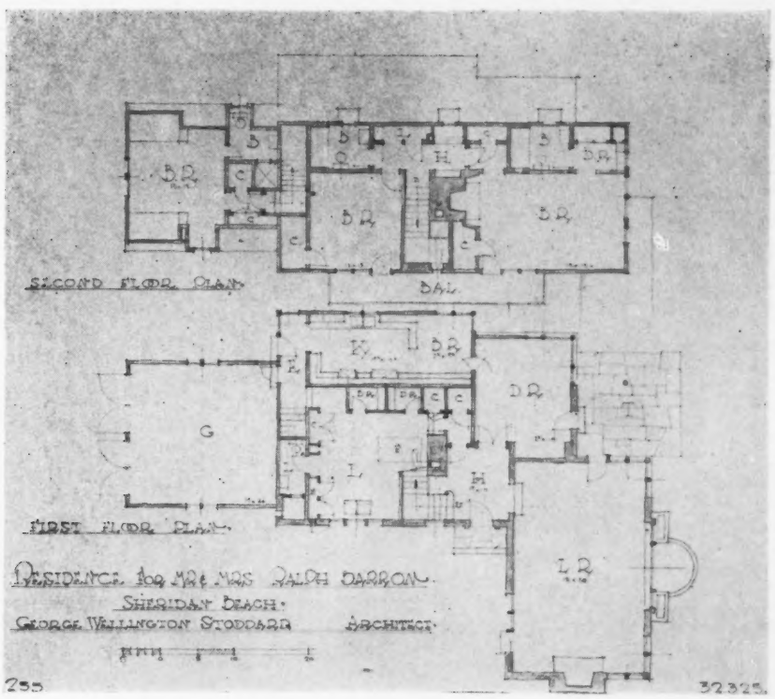


side and tell the story of the Postal Department's activities. The stories of the Courts and the Customs are told by the frieze continued on two other sides of the building. The frieze is 8'6" high and has a total length of 565 feet. The carving runs to a depth of 2½ inches with a rough, chiseled background and a sand finished surface

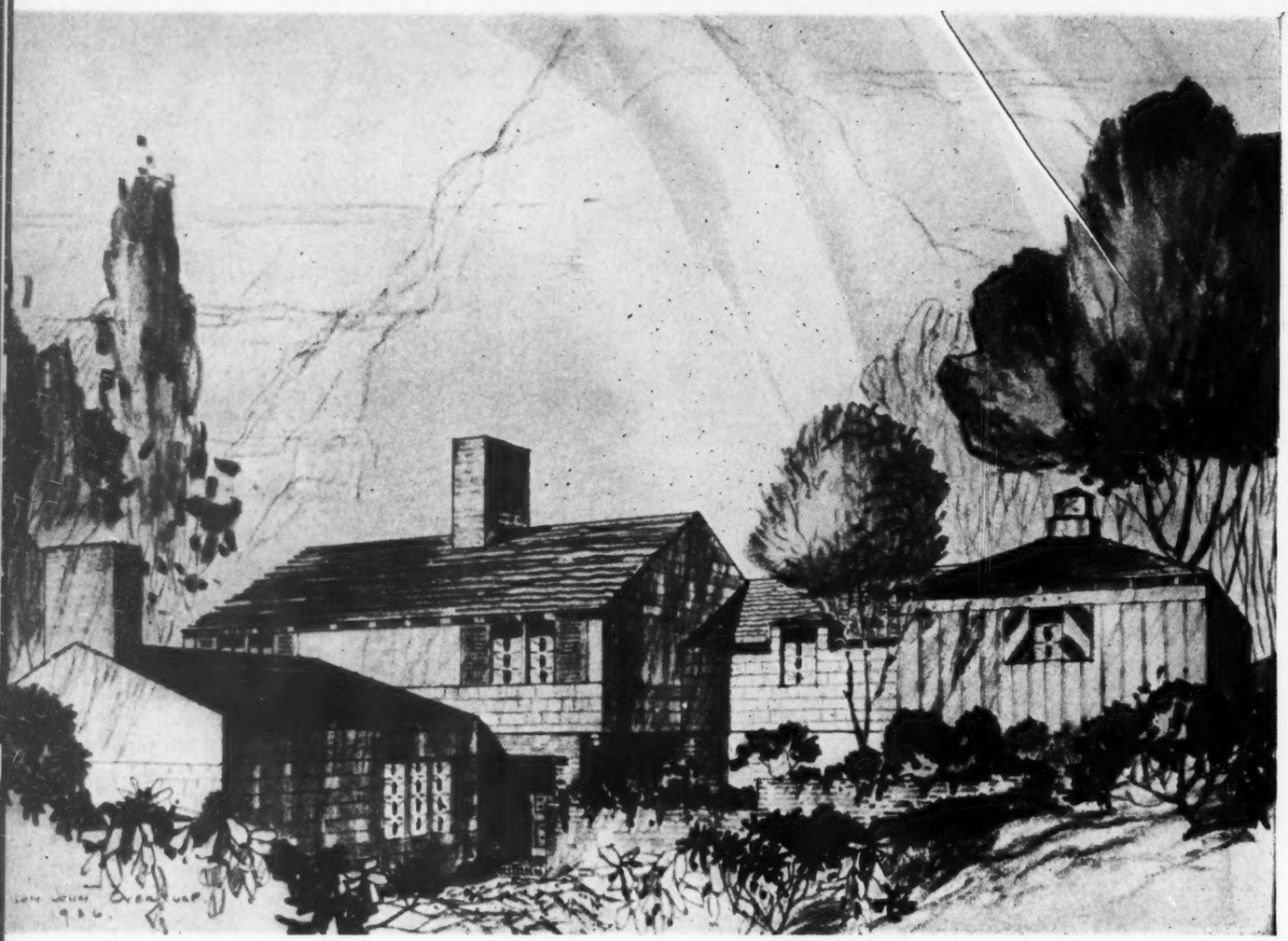


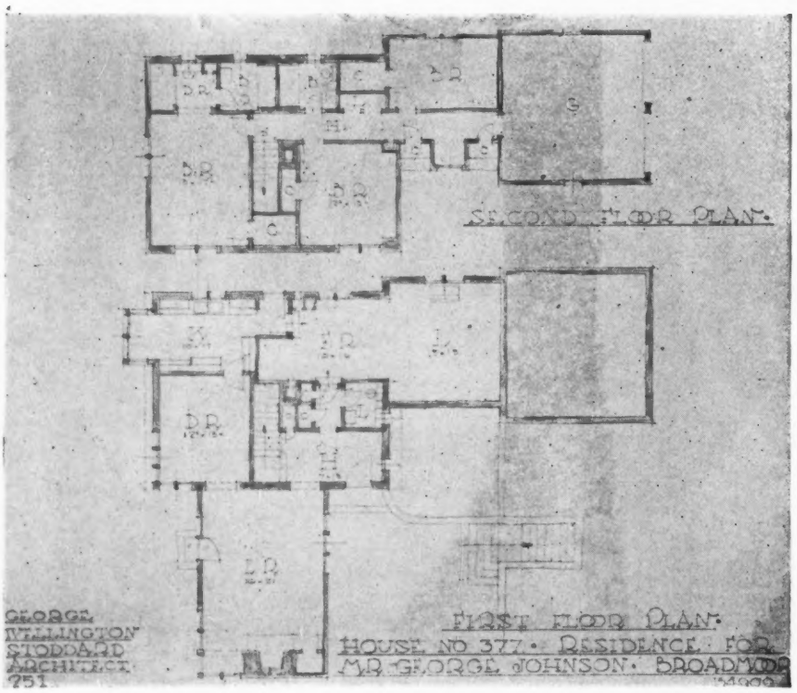
A vigorous sculptural group by Reuben R. Kramer, recently exhibited at the Grand Central Galleries among the works of the latest crop of returned Fellows of the American Academy in Rome. The group is designed for eventual execution in bronze at life size. Kramer was at the Academy during 1934-36 as Fellow in Sculpture



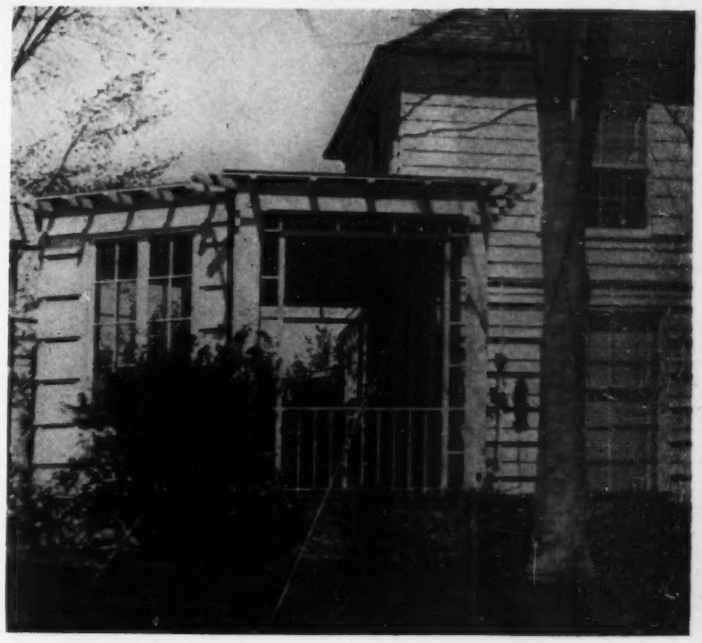


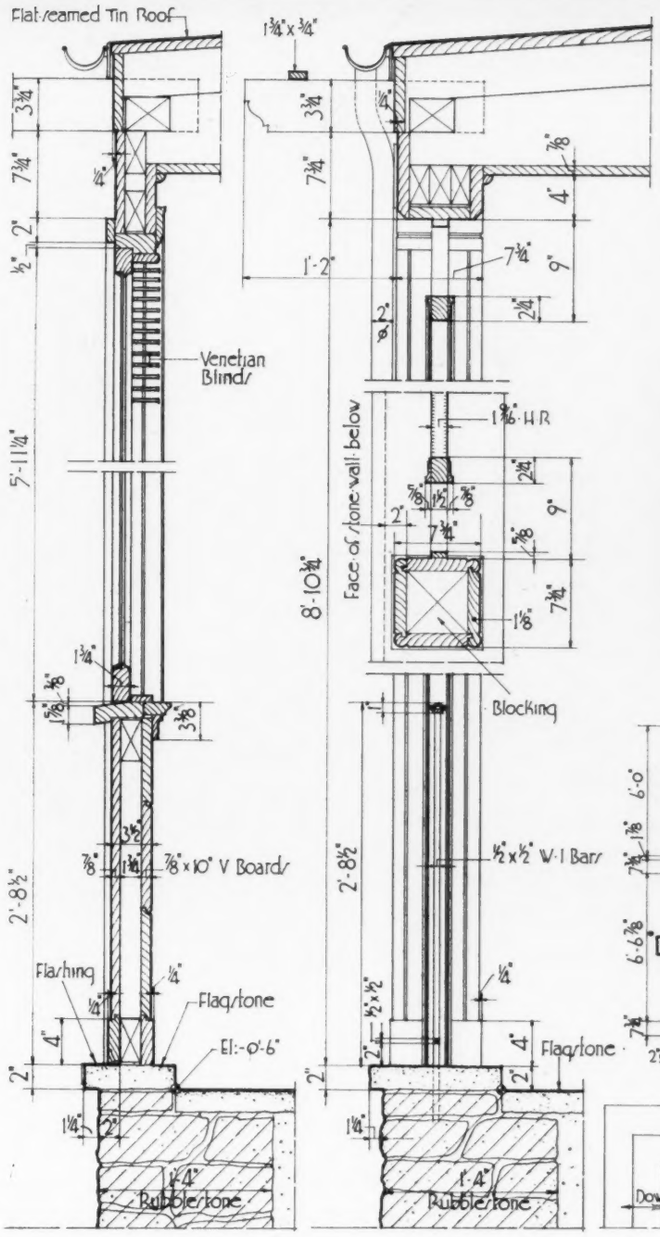
A house by George Wellington Stoddard of Seattle as drawn by Harrison John Overturf. Native materials are here used with understanding in a design which has freshness and a modern feeling

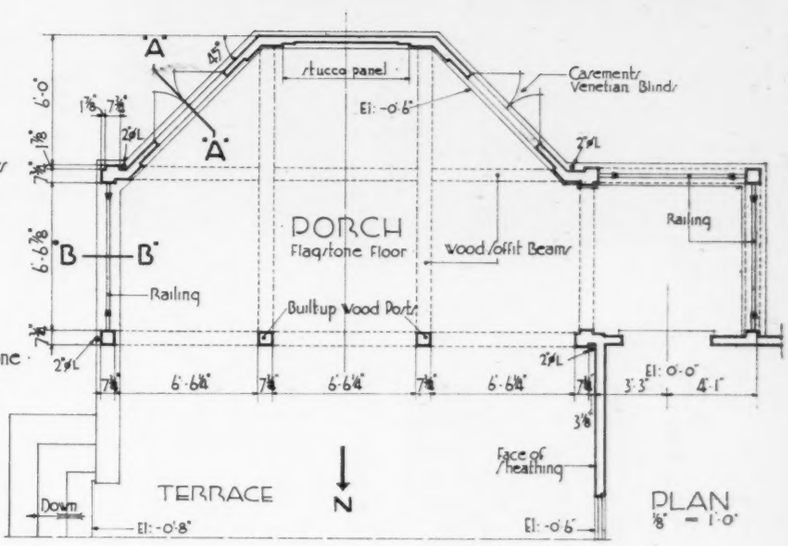


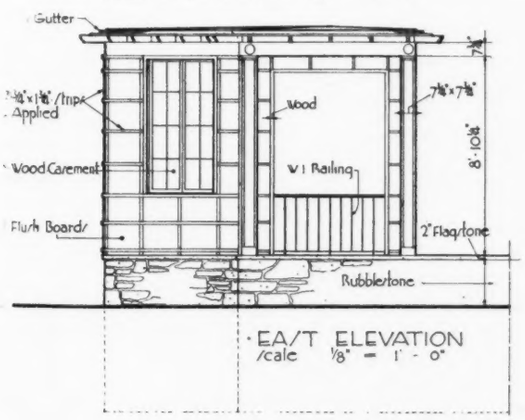


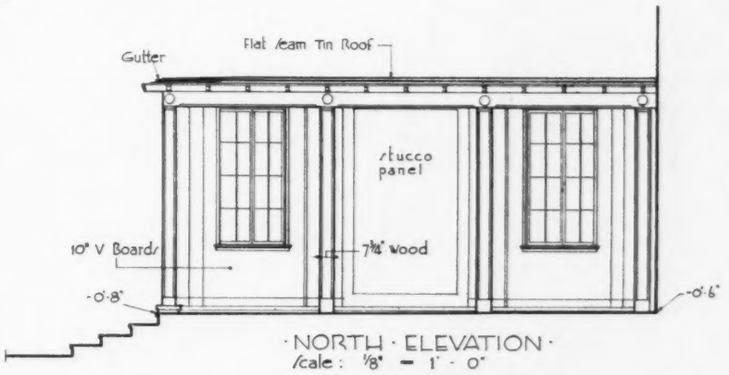
Another drawing by Harrison John Overturf of one of George Wellington Stoddard's house designs in which traditional forms are handled with individuality





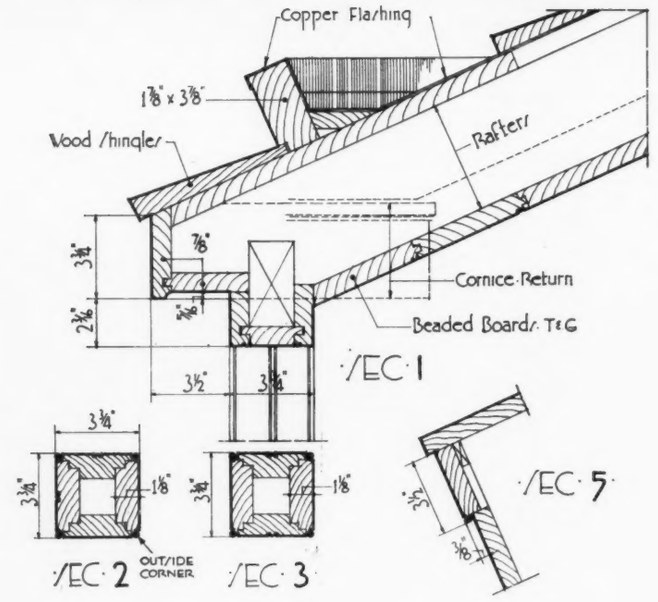


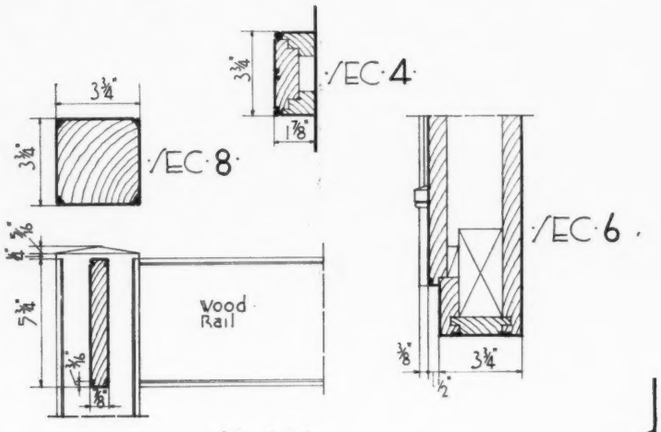




CHARLES A PLATT
WILLIAM & GEOFFREY PLATT
Architects

Ph · B · Wallace

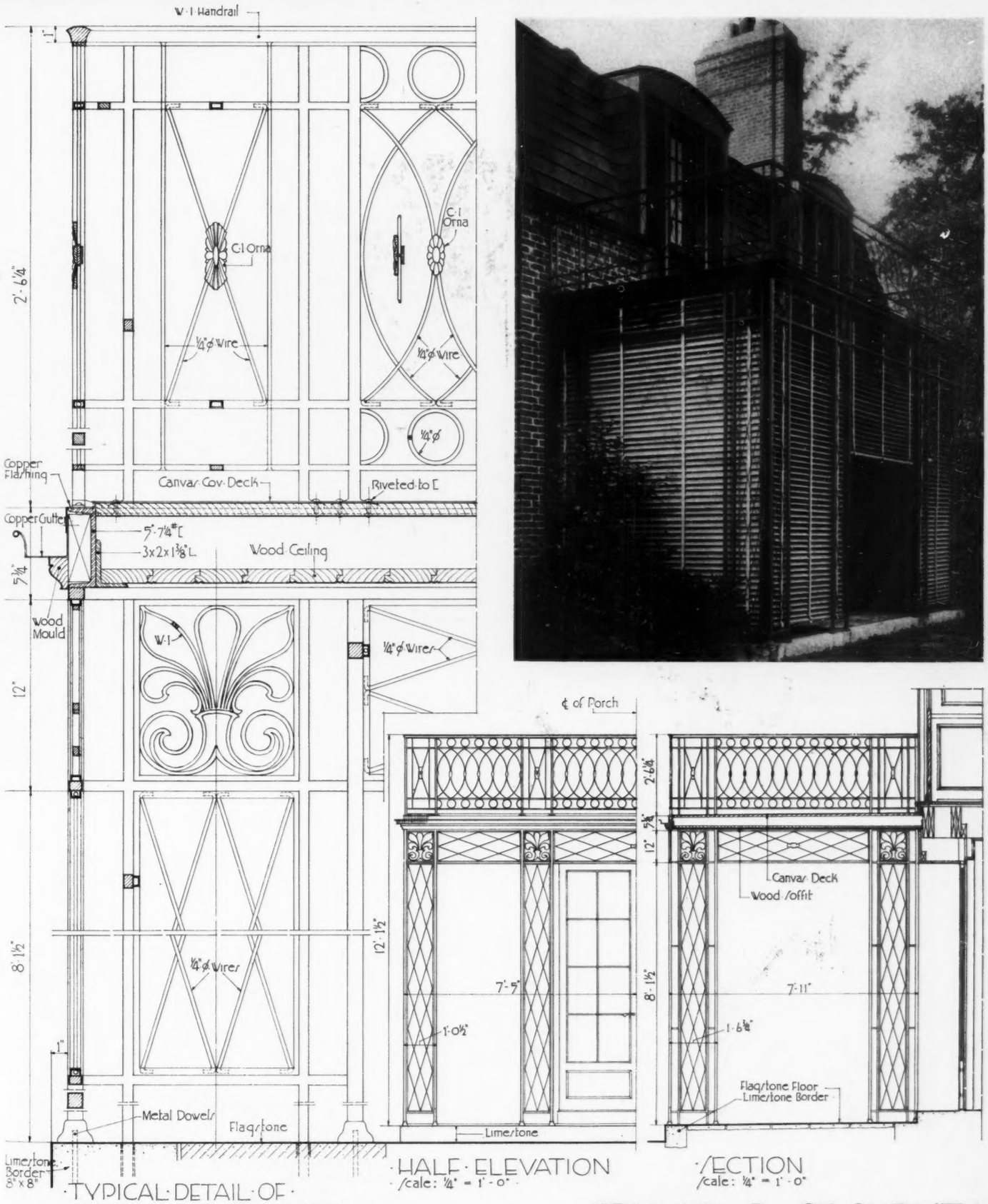




Scale of Sections
1½" = 1'-0"

FRONT ELEVATION
Scale: ¼" = 1'-0"

R · BROGNARD · OKIE
Architect



·TYPICAL·DETAIL·OF·
·PORCH·CONSTRUCTION·
·Scale: 1½" = 1'·0"

·HALF·ELEVATION
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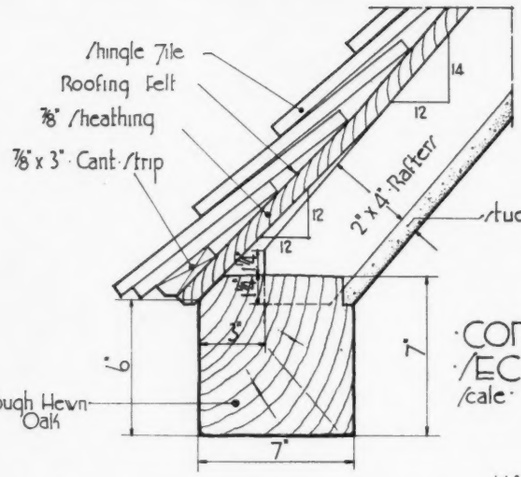
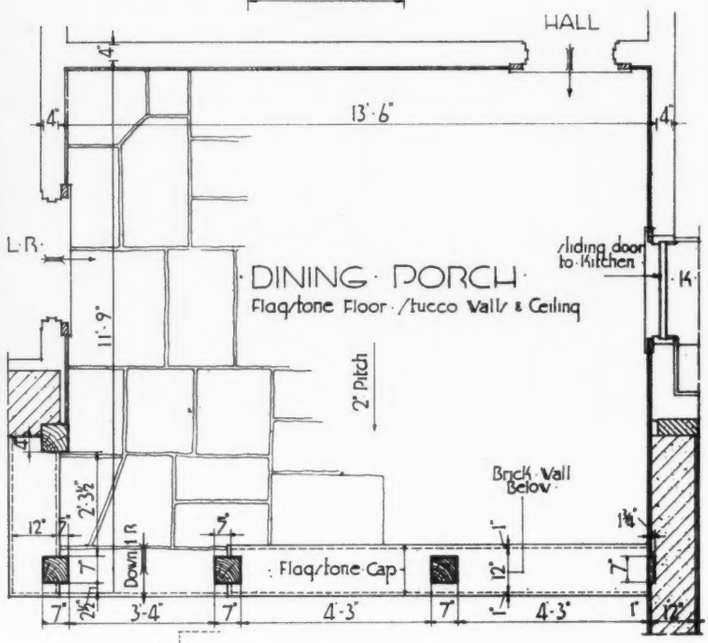
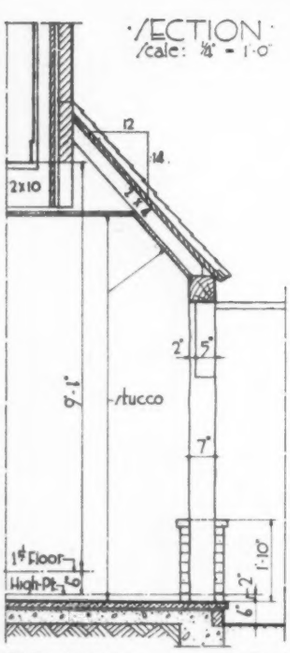
·SECTION
·Scale: ¼" = 1'·0"

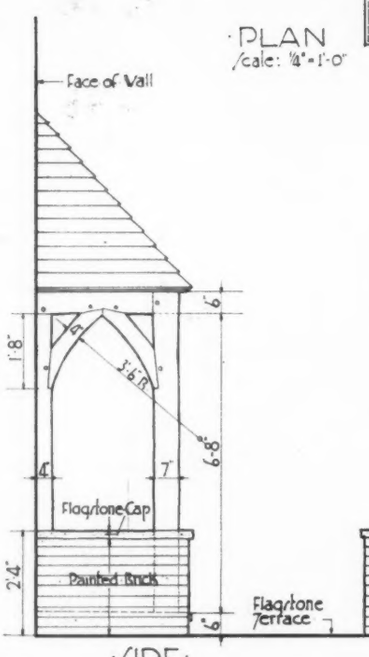
·EDMUND·B·GILCHRIST·
Architect

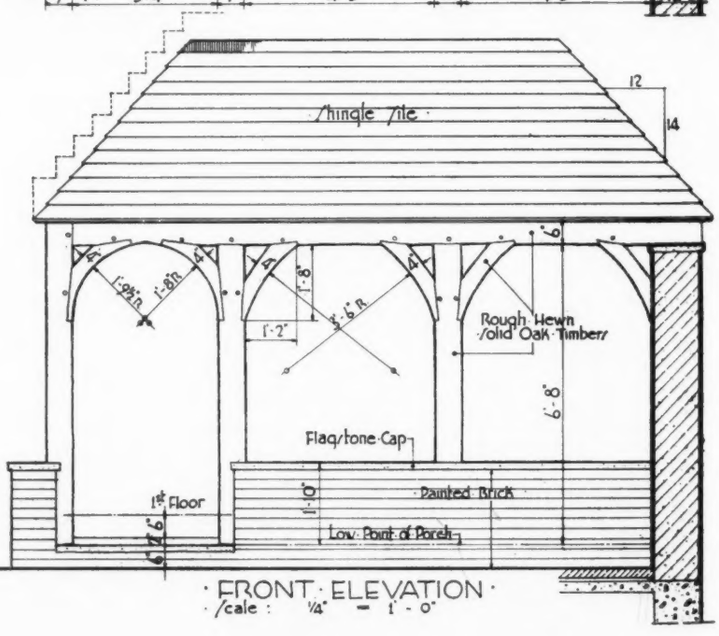
Robert Maclean Glasgow







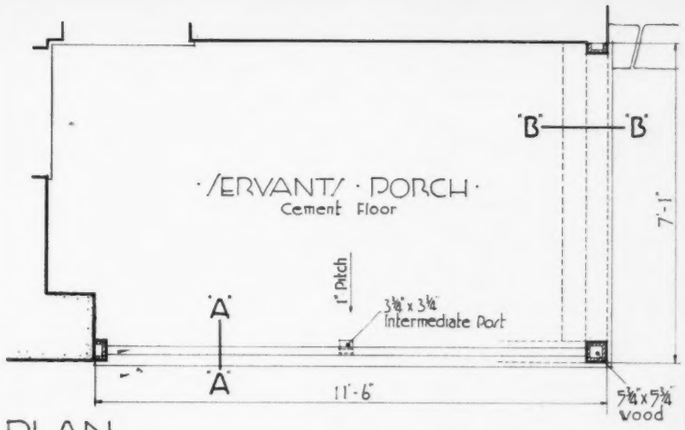




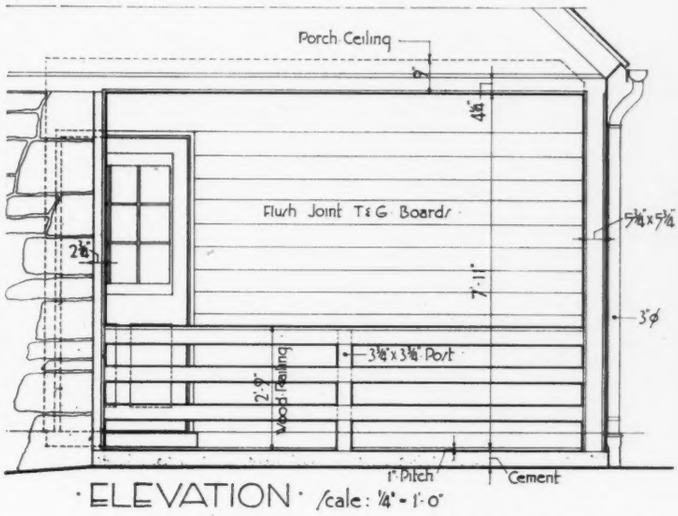
SIDE

FRONT ELEVATION
Scale: ¼" = 1'-0"

FRANK J. FORSTER
Architect

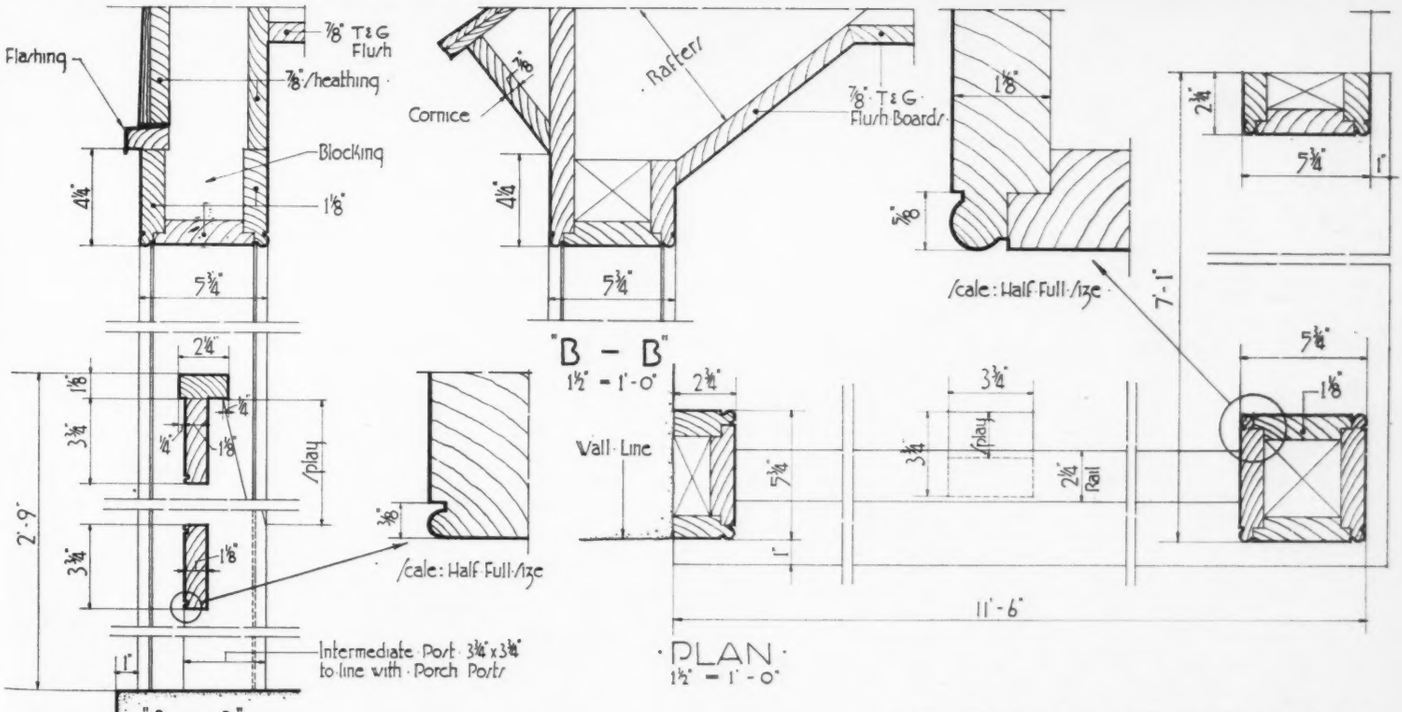


PLAN
¼" = 1'-0"



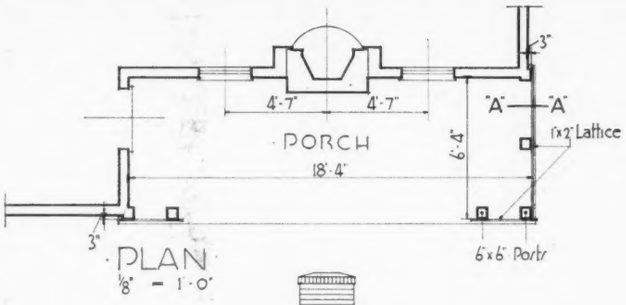
ELEVATION · Scale: ¼" = 1'-0"

Ph. B. Wallace



· G · EDWIN · BRUMBAUGH ·
Architect

Samuel H. Gottscho



PLAN
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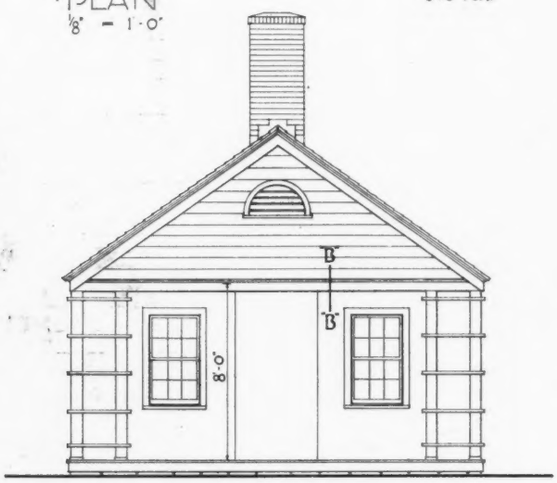
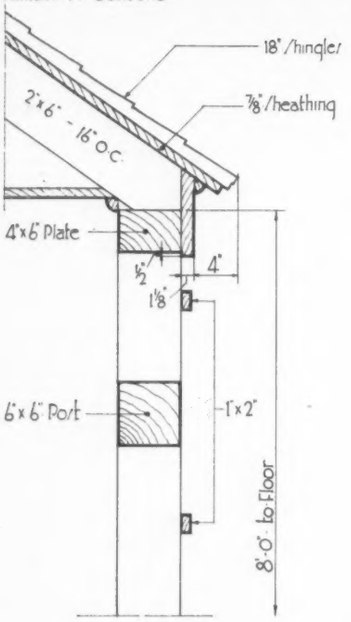
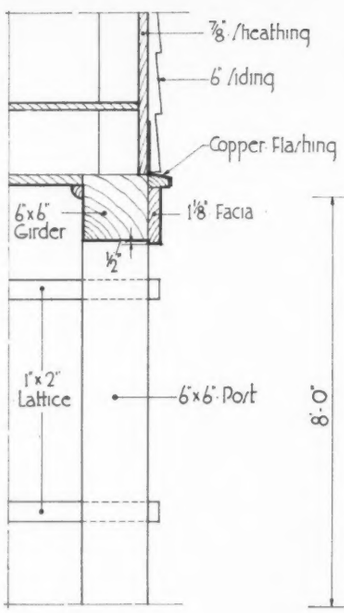


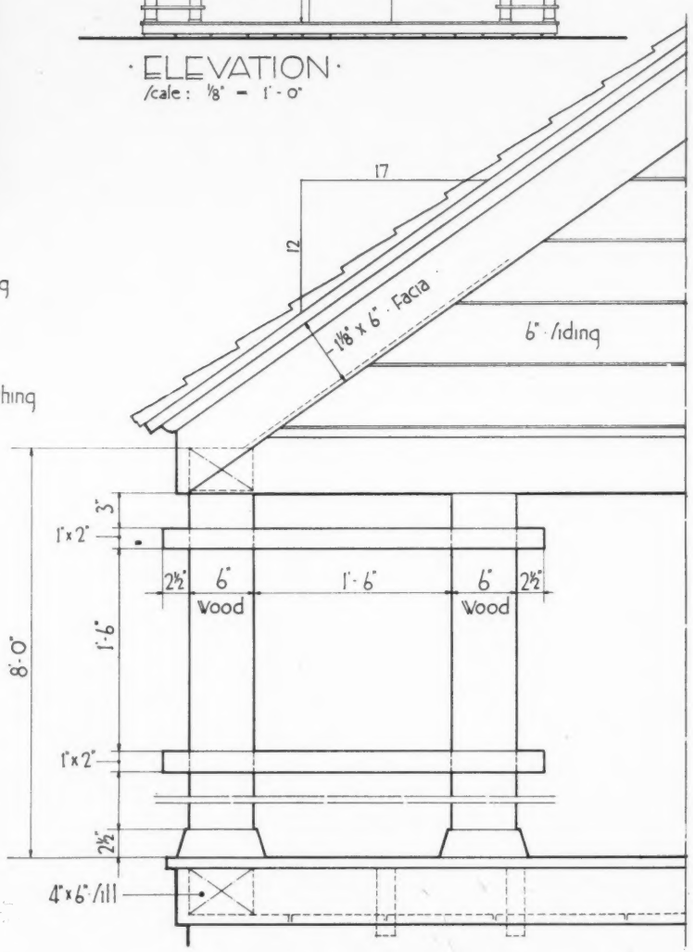
ELEVATION
Scale: 1/8" = 1'-0"



A - A
3/4" = 1'-0"

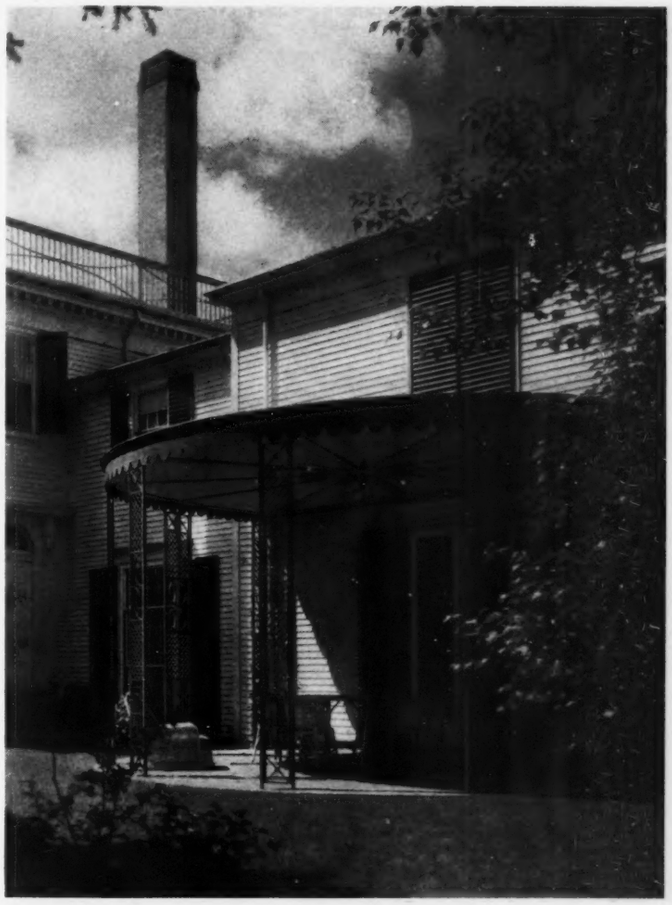


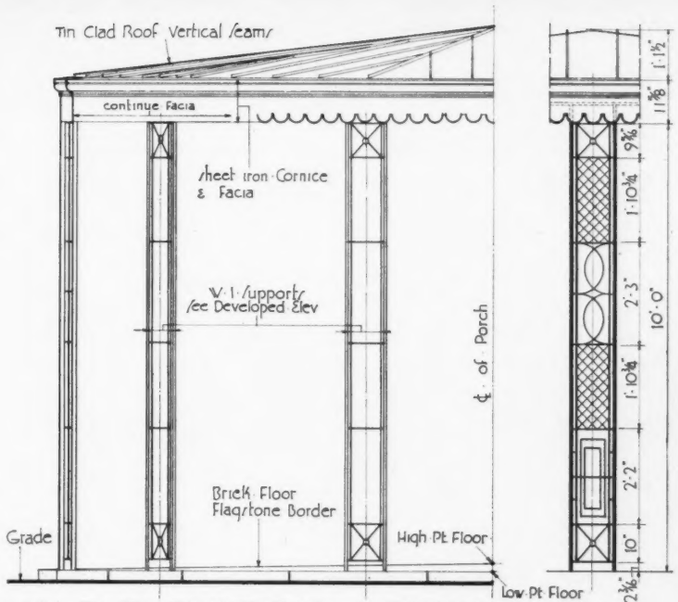
B - B
3/4" = 1'-0"



TYPICAL DETAIL
Scale: 3/4" = 1'-0"

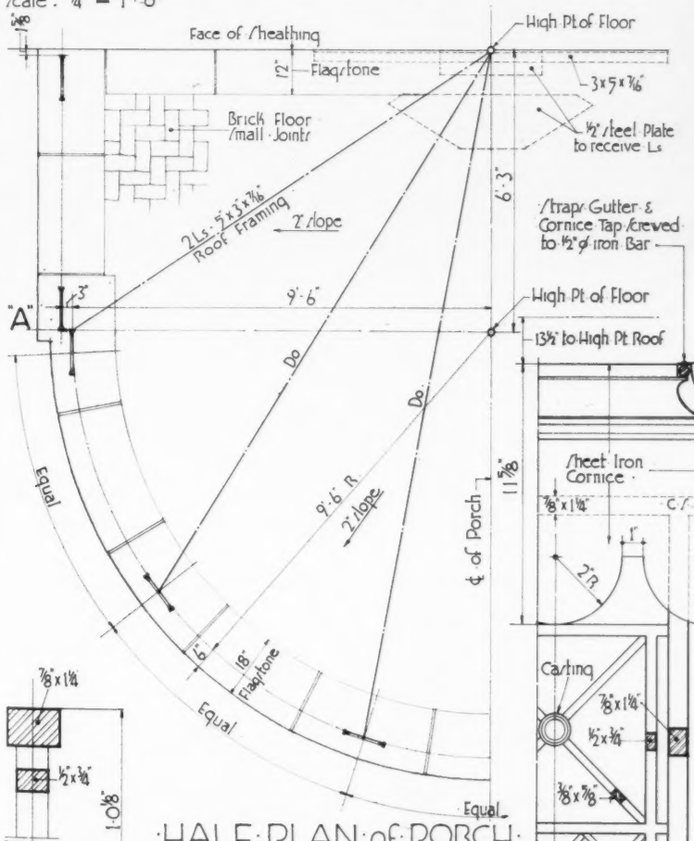
ELISABETH COIT
Architect



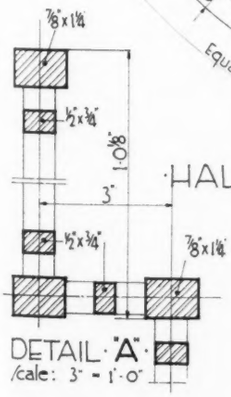


HALF ELEVATION of PORCH
Scale: ¼" = 1'-0"

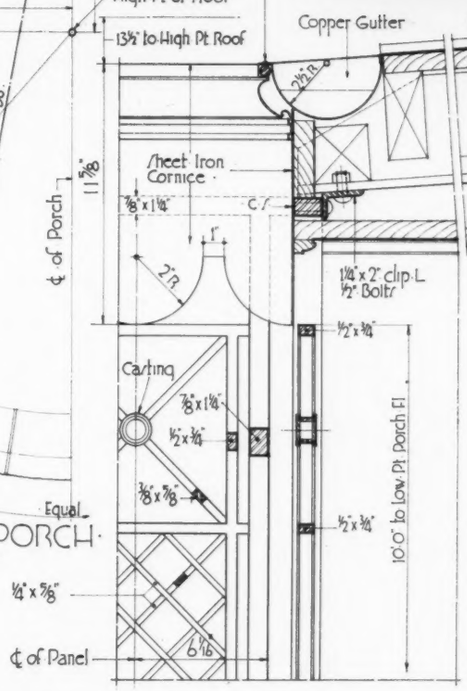
PANEL



HALF PLAN of PORCH
Scale: ¼" = 1'-0"

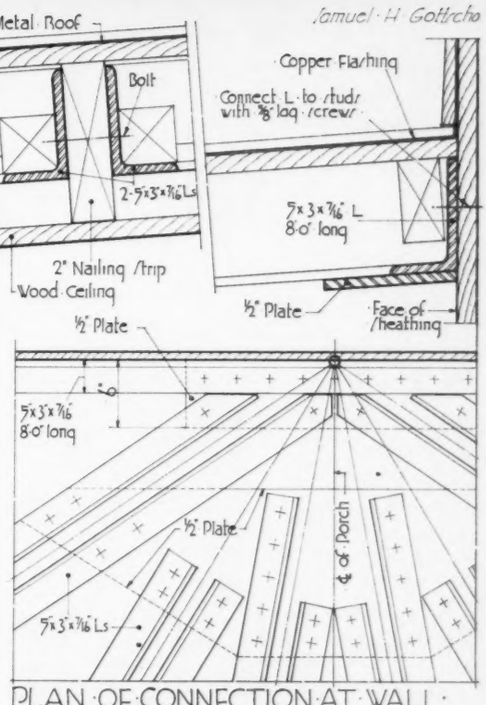


DETAIL "A"
Scale: 3" = 1'-0"



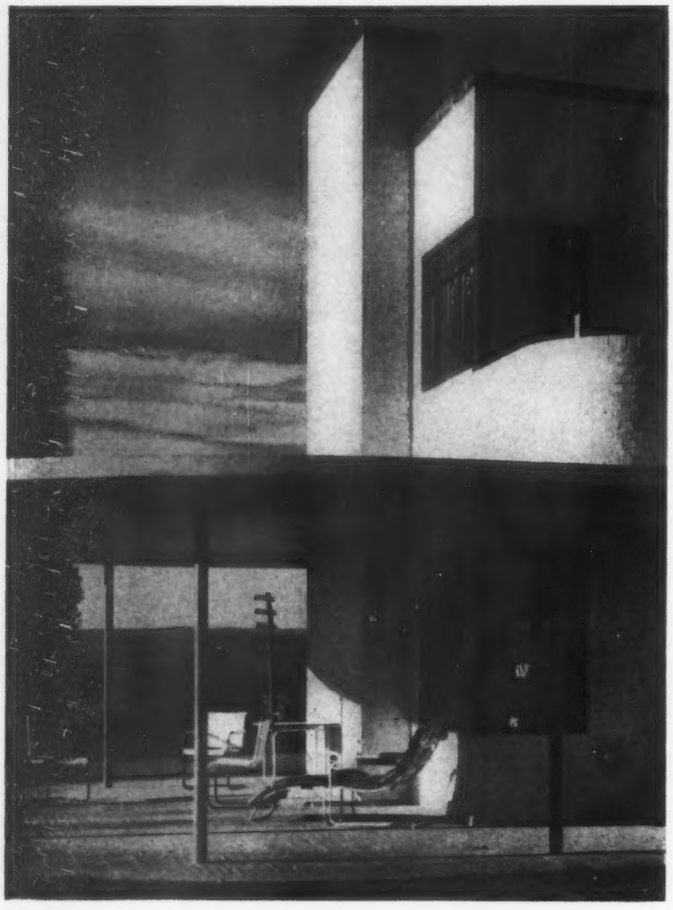
TYPICAL DETAIL
Scale: 1½" = 1'-0"

Samuel H Gottscho

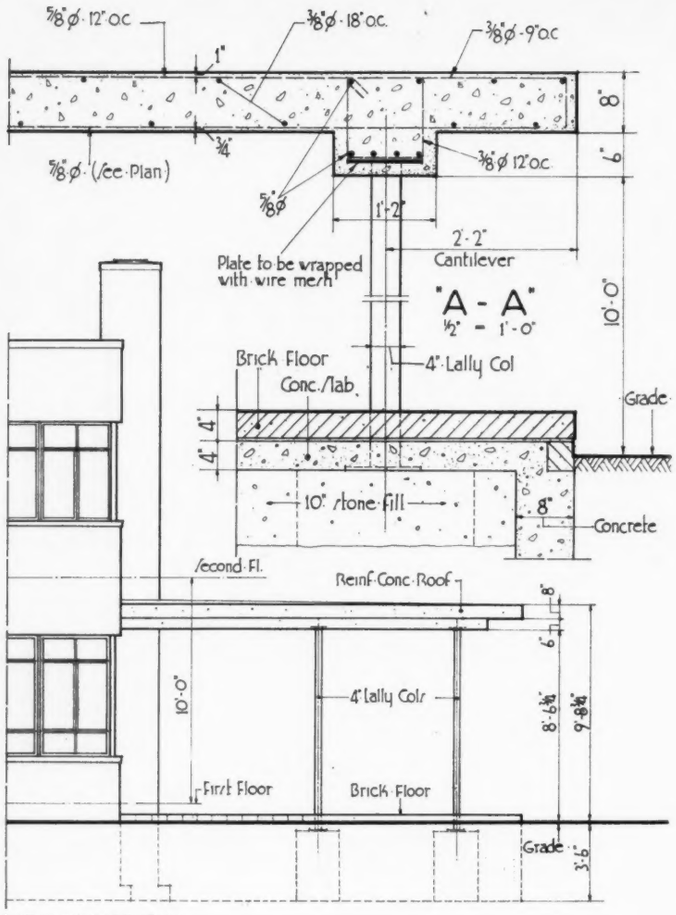


PLAN OF CONNECTION AT WALL
Scale: 3/4" = 1'-0"

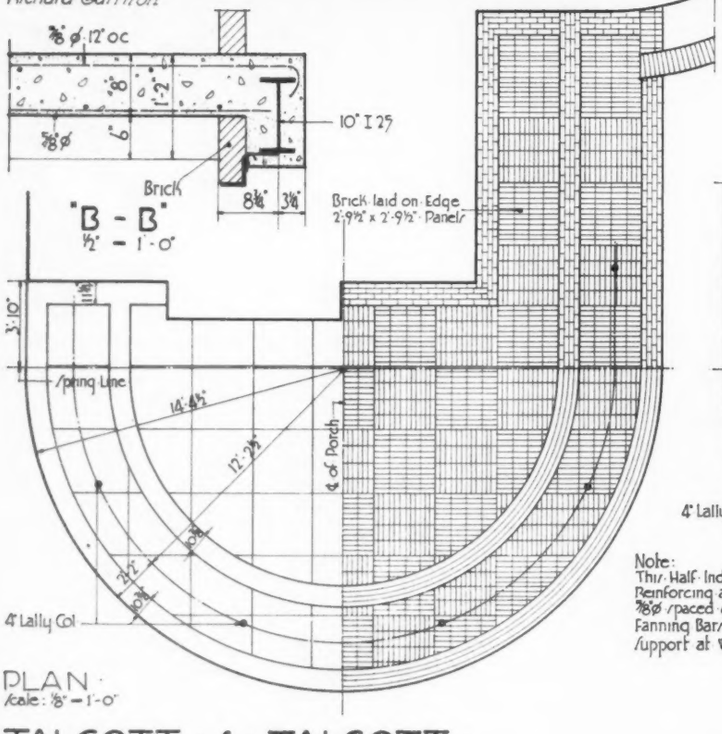
TILDEN & PEPPER
Architects



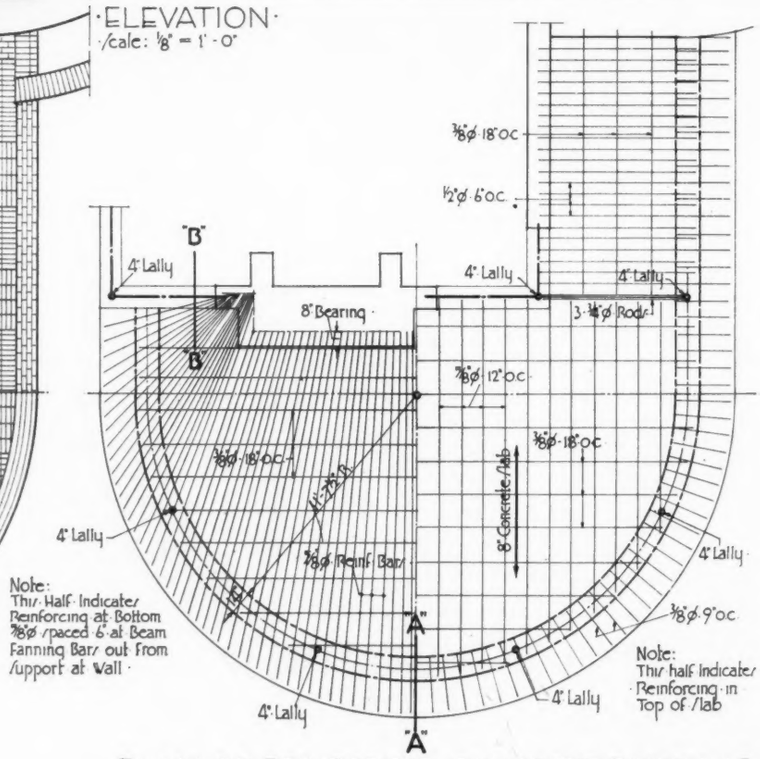
Richard Garriron



·ELEVATION·
Scale: 1/8" = 1'-0"



·PLAN·
Scale: 1/8" = 1'-0"



·PLAN OF REINFORCED CONCRETE ROOF SLAB·
Scale: 1/8" = 1'-0"

·TALCOTT · & · TALCOTT·
Architects

PENCIL POINTS DATA SHEETS

Prepared by DON GRAF, B.S., M.Arch

FACTS AT YOUR FINGERTIPS

Our apologies to the hundreds of the *Data Sheet* fans who ordered *Data Sheet Libraries* during our special holiday sale. We had no idea that we would be inundated with orders the way we were. New *Data Sheet Libraries* have been shipped out so that by the time you read this, your *Library* should be on your drafting table—ready to answer thousands of questions that come up in the preparation of drawings and specifications.

Approximately 12,000 architectural men are now *Data Sheet* users. Many years of actual use proved that the *Data Sheets* were functional before their publication was begun in PENCIL POINTS. Combine this with their handy and convenient size, their succinct method of presenting the facts you need—and you have the reason for their unparalleled popularity.

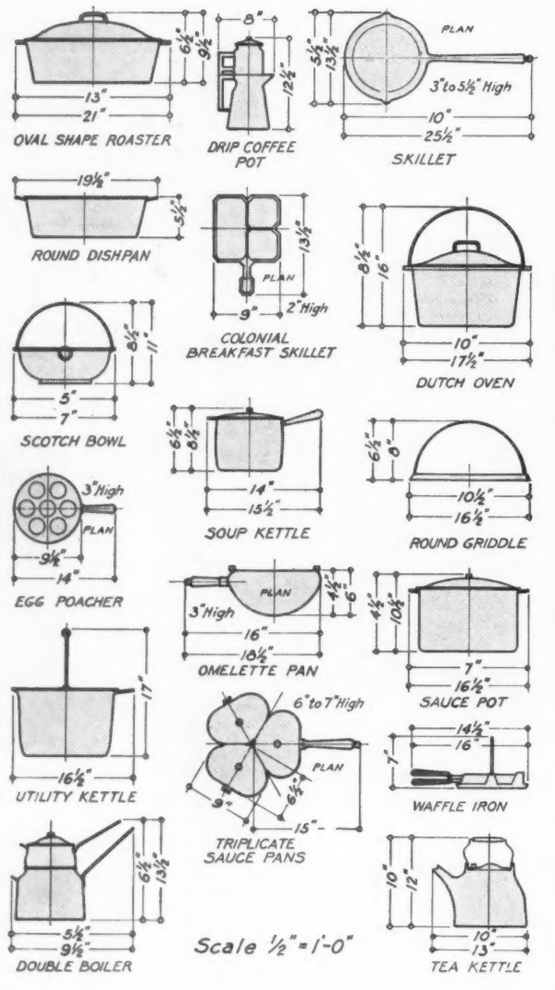
Watch for new sets of manufacturers' *Data Sheets* in the forthcoming numbers of PENCIL POINTS. Remember the Jones & Laughlin Slide Rule? How it made the selection of floor framing quick and easy and eliminated the chance of error? Two more Slide Rules are in preparation now which are going to be extremely useful to all architectural men. We cannot tell you the details just yet, but we can tell you that these Calculators are going to be so valuable

SIZES OF KITCHENWARE

Index No. **D3f** PLANNING

PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF

SET 11 FEB 1937



KITCHEN CABINET REQUIREMENTS

Index No. **D3e** PLANNING

PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF

SET 11 FEB 1937

SOURCE OF INFORMATION. Several years ago a small group of men measured over 5,000 existing kitchens and pantries and ascertained whether or not sufficient storage space had been provided. From this mass of data it was possible to formulate simple rules for the amount of storage space necessary in a home or apartment. This *Data Sheet* has been prepared from this information by permission of Irving W. Clark, Manager of Kitchen Planning Section of Westinghouse Electric & Manufacturing Company.

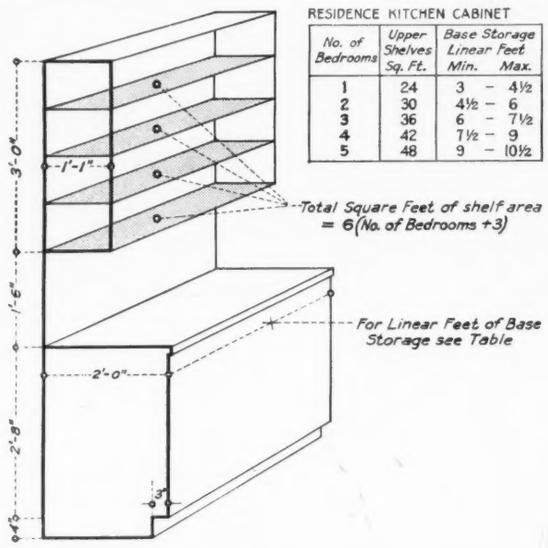
NORMAL OCCUPANCY. The amount of kitchen storage space required is a function of the normal occupancy of the dwelling. Normal occupancy is determined by allowing 2 persons for the first or master bedroom, 1 person for each additional bedroom and 2 persons are added for accumulation and entertaining. In other words, the normal occupancy is taken as the number of bedrooms plus 3.

RESIDENCE STORAGE SPACE. Six square feet of shelf area should be allowed per person. Since the base storage cabinet may contain both drawers and shelves, this is measured in linear feet as shown in the diagram. The storage space over refrigerators and broom closets is disregarded in making calculations, as it is not particularly accessible and acts as a factor of safety.

APARTMENT STORAGE SPACE. Allow 8 to 12 square feet of upper shelves, and 1¼ to 2 linear feet of base storage for one-room apartments having alcove kitchens and in-a-door beds. Allow 12 to 18 square feet of upper shelves and 2 to 3 linear feet of base storage for apartments with 1 bedroom. Use the residence table for apartments of 2 or more bedrooms.

RESIDENCE KITCHEN CABINET

No. of Bedrooms	Upper Shelves Sq. Ft.	Base Storage Linear Feet Min.	Max.
1	24	3	4½
2	30	4½	6
3	36	6	7½
4	42	7½	9
5	48	9	10½



Vishnu, "the preserver" Great God of India

A 14th Century masterpiece of oriental sculpture rendered with the Master Drawing Pencil. Watson says: "Give me a beautiful tonal subject like this and the rich dark tones of soft Eldorado 4B, 3B, 2B and B pencils for a thrilling graphic sensation." Pencil Sales Dept. 167-J2, JOSEPH DIXON CRUCIBLE COMPANY, Jersey City, N. J.

SERVICE DEPARTMENTS

THE MART. In this department we will print, free of charge, notices from readers (dealers excepted) having for sale or desiring to purchase books, drawing instruments, and other property pertaining directly to the profession or business in which most of us are engaged. Such notices will be inserted in one issue only, but there is no limit to the number of different notices pertaining to different things which any subscriber may insert.

PERSONAL NOTICES. Announcements concerning the opening of new offices for the practice of architecture, changes in architectural firms, changes of address and items of personal interest will be printed free of charge.

FREE EMPLOYMENT SERVICE. In this department we shall continue to print, free of charge, notices from architects or others requiring designers, draftsmen, specification writers, or superintendents, as well as from those seeking similar positions.

SPECIAL NOTICE TO ARCHITECTS LOCATED OUTSIDE OF THE UNITED STATES: Should you be interested in any building material or equipment manufactured in America, we will gladly procure and send, without charge, any information you may desire.

Notices submitted for publication in these Service Departments must reach us before the fifth of each month if they are to be inserted in the next issue. Address all communications to 330 West 42nd Street, New York, N. Y.

THE MART

B. C. Holland, 721 Berea Avenue, Gadsden, Alabama, has for sale copies of PENCIL POINTS for 1934, 1935, and 1936, complete. Price $4.50 F. O. B. Gadsden, for the lot.

Robert W. Branham, c/o Daniell & Beutell, Georgia Savings Bank Building, Atlanta, Ga., would like to purchase a used copy of Guptill's *Sketching and Rendering in Pencil*. Must be in good condition. Please state price.

PERSONALS

HYMEN ROSENBERG, *Architect*, has opened offices for the general practice of architecture at 611 Jones Law Building, Pittsburgh, Pa. He will specialize in exterior and interior store designing and merchandising layouts.

ALFRED PHILLIPS SHAW, SIGURD EDOR NAESS, and CHARLES FRANCIS MURPHY, *Architects*, have formed a partnership for the practice of architecture under the firm name of Shaw, Naess & Murphy. Their offices will be located in the Railway Exchange Building, Chicago, Illinois.

GRAHAM, ANDERSON, PROBST & WHITE, *Architects*, Railway Exchange, Chicago, Illinois, announce that their partnership will now be composed of Edward Probst, Marvin G. Probst, William E. Graham, Edward E. Probst, and Wellington J. Schaefer.

BOWMAN GRATON and CHRISTIAN E. BORN, *Architects*, 45 Newbury Street, Boston, Mass., have formed the partnership of Graton & Born. They are successors to the office of the late S. Bruce Elwell, Architect, with whom they were associated.

GEORGE L. HOWE, *Architect*, is practicing architecture at 2905 P Street, N. W., Washington, D. C., in association with Howe & Church of Providence, R. I.

B. B. McELROY, *Architect*, is now in business for himself at 2342 Camden Drive, Houston, Texas.

IRVING FEIRTAG, *Architect*, has opened an office for the practice of architecture at 3400 Tibbett Avenue, Bronx, New York.

ISADORE H. BRAUN, *Architect*, has moved his office from 180 N. Michigan Avenue to 123 W. Madison Street, Chicago, Ill.

GRANT A. C. BEHEE and CHARLES E. KRAHMER, *Architects*, have formed the partnership of Behee & Krahmer with offices in the Chamber of Commerce Building, Branford Place, Newark, N. J.

MARTIN C. PARKER, *Architect*, has moved his office from Long Beach to 232 Citizens National Bank Building, San Bernardino, Calif.

McIVER & COHAGEN, *Architects*, have dissolved partnership. A. V. McIver will practice under his own name at 512 Strain Building, P. O. Box 1305, Great Falls, Montana.

KNECHT, McCARTY & THEBAUD, *Architects*, have moved their offices from 154 Louis Street to the Watson Building, Grand Rapids, Michigan.

TOWNES & FUNK, *Architects*, 1208 West 10th Street, Amarillo, Texas, have opened offices at 318 Rosenwald Boulevard, Albuquerque, New Mexico.

FREE EMPLOYMENT SERVICE

PARTNERSHIP WANTED: I wish to contact with a practicing architect, anywhere, who is in need of a permanent associate or partner; some money to invest, 20 years of the best all-round experience; college; east, middle states and western architectural training, business and social experience. Will come well recommended. Box No. 200.

POSITION WANTED: Young man, 27 years of age, with 2 degrees from well known college and university, and 2 years' experience in an architect's office. Designer and general drafting. Willing to locate anywhere. Box No. 201.

OPPORTUNITY: Architect in Metropolitan Area will be glad to help one or two young men, graduates of Architectural Schools, who have not received their licenses, to get practical experience in the field, supervising residential construction, under the direction of the superintendent of construction. There would be an opportunity for a permanent connection. Kenneth W. Dalzell, 41 Maple Street, Summit, N. J.

ASSOCIATION WANTED: Designer wants to form association with small firm whose head prefers the business and construction side of the profession. Do not want partnership or salaried position, but would like to try out some arrangement before definite connection. Twelve years in business for self and have had fair practice this year, but dislike outside work. Specialize in fine residence work. Sketches, rendering and of course full working drawings and specifications. Unencumbered. Go anywhere. Box No. 202.

POSITION WANTED: Architectural designer and draftsman and detail specialist. Very good on Colonial work. Best references. Box No. 203.

POSITION WANTED: As contact man. Well acquainted with the best architects and some builders in New York City. Box No. 204.

POSITION WANTED: Construction supervisor, 18 years' experience. Capable of designing, estimating and superintending residence, commercial buildings, etc. New York City or Long Island only. Box No. 205.

(Continued on page 34, Advertising Section)

ANNOUNCING

a new rubber tile backed by two fine old names

ARMSTRONG - STEDMAN

Rubber Tile floor in the Eitel Restaurant, Chicago. Colors are red spot tiles on a field of gray. Armstrong offers the only complete line of resilient floors, including —besides Rubber Tile— Linoleum, Cork Tile, Accotile, and Linotile. Hence, the Armstrong Architectural Service Bureau can offer unbiased suggestions on the best type for every need.

NOW available to architects is a complete new line of floors: *Armstrong-Stedman Reinforced Rubber Tile.* Manufactured and guaranteed by the makers of Armstrong's Linoleum, this new line is the first to be announced following the purchase of the Stedman Rubber Flooring Company by Armstrong.

Stedman Rubber Tile has long been popular with architects. As *Armstrong-Stedman Reinforced Rubber Tile*, this product has been completely re-styled and is now available in 40 colors—including marble and two-tone effects. A wide assortment of sizes permits the creation of original designs with a minimum of expense for cutting.

This new rubber tile is a thoroughly practical floor for residences or public buildings. A filament reinforcement in the rubber prevents distortion of designs and retards wear. The rich clear colorings run through the full thickness of the material. Three gauges—1/8", 3/16", and 1/4"—provide a grade for every purpose.

Armstrong-Stedman Reinforced Rubber Tile is easy and inexpensive to install—and easy and inexpensive to maintain. Cigarette burns and commonly spilled liquids can be removed with exceptional ease. Write now for samples and a color-illustrated copy of "New Beauty and Comfort in Floors," illustrating the design possibilities of this quiet, restful flooring. Armstrong Cork Products Company, Building Materials Division, 1206 State Street, Lancaster Pa.

ARMSTRONG'S *Linoleum* *and* RESILIENT TILE FLOORS

LINOTILE · ACCOTILE · CORK TILE · RUBBER TILE · LINOWALL · ACOUSTICAL CEILINGS

PUBLICATIONS ON MATERIALS AND EQUIPMENT

of Interest to Architects, Draftsmen and Specification Writers

Publications mentioned here will be sent free unless otherwise noted, upon request, to readers of PENCIL POINTS *by the firm issuing them. When writing for these items please mention* PENCIL POINTS.

MARSH WONDER WALLS.—New catalog, printed in full colors, describes and illustrates the complete line of Marlite wall coverings suitable for a wide range of applications. Illustrations show Marlite in plain colors, tile, wood and marble patterns, together with a line of mouldings. Specifications. 12 pp. 8½ x 11. Marsh Wall Products Co., Dover, Ohio.

ILLUMINATION DESIGN DATA.—Valuable new reference guide intended as an outline of procedure in lighting design, with a compilation of essential design data and tables of value to engineers, architects and others responsible for lighting design and installation. The document is divided into five sections as follows: Part 1, lighting standards and systems; Part 2, general interior lighting design; Part 3, supplementary lighting methods; Part 4, floodlighting—sports lighting; Part 5, luminous architectural elements. Attached is folder including a wide range of color samples so that the reflection factor of any colored surface can be approximated by comparison with the colors shown. 70 pp. General Electric Co., Nela Park, Engineering Dept., Cleveland, Ohio.

BRIGSTEEL BEAUTYWARE.—Handsome brochure presenting not only the complete line of Brigsteel Beautyware fixtures, illustrated in colors, but also many practical suggestions for bathroom, kitchen and laundry arrangements and color schemes. 40 pp. 9 x 12. Briggs Mfg. Co., Plumbing Ware Division, Detroit, Mich.

INDUSTRIAL WIRING SURVEY.—Manual designed to facilitate investigation of the condition of the electrical equipment and wiring in industrial plants from the standpoint of the ability to carry load, surplus or spare capacity, system defects, safety, deterioration and obsolescence. It gives the logical procedure for making such a survey, provides convenient space for recording finds, and gives recommendations for plans or plot sketches of the existing layout. 26 pp. 8½ x 11. Anaconda Wire and Cable Co., 25 Broadway, New York, N. Y.

SILVERCOTE INSULATION PRODUCTS.—A.I.A. File No. 37. Catalog giving general information, technical data and specifications for use in the application of Silvercote insulation fabric, insulation coreboard and insulation board in various forms of construction. 16 pp. 8½ x 11. Silvercote Products, Inc., Kalamazoo, Mich.

ARCHITECTS' FLOOR MANUAL.—A.I.A. File No. 23-1. Useful handbook compiled to aid architects in recommending the proper treatment for the conditioning and maintenance of many types of floors. Included are descriptions of the Midland products available for preserving, finishing and maintaining various types of surfaces. 64 pp. 8½ x 11. Midland Chemical Laboratories, Inc., Dubuque, Iowa.

OIL HEAT MARCHES ON.—Brochure dealing with the subject of Williams Oil-O-Matic heating describes this line of heating equipment and illustrates various types of boilers, furnaces and automatic heat controls made by other manufacturers who have become associated with Williams Oil-O-Matic in the production of complete heating units. 16 pp. 8½ x 11. Williams Oil-O-Matic Heating Corp., Bloomington, Ill.

ROCKWOOD AUTOMATIC SPRINKLERS.—New publication presenting a detailed description of the Rockwood Certifire system—both wet and dry—sprinkler heads, alarm valves, dry valves and other devices. 12 pp. 8½ x 11. Rockwood Sprinkler Co., 38 Harlow St., Worcester, Mass.

THE NATIONAL AIR CONDITIONED HOME.—A.I.A. File No. 30-F-1. Catalog giving complete descriptive and engineering data covering the construction and operation of National air conditioning systems. Typical installations, blueprint drawings, ratings, capacities, etc. National Air Conditioning, Incorporated, Division of National Radiator Corp., 101 Park Ave., New York, N. Y.

STEWART RAILINGS, LANTERNS, INTERIOR GATES.—New Catalog R-36 presents a definite source of information relating to interior and exterior railings, bracket and pier lanterns and interior gates, and serves as an aid to architects, builders and contractors in laying plans for the use of decorative ironwork for all types of building construction. 20 pp. 8½ x 11. The Stewart Iron Works Co., Inc., Cincinnati, Ohio.

KEWANEE SMARTLINE JACKET BOILERS.—A.I.A. File No. 30-C-1. Illustrated folder, just released, showing the new Smartline jackets for round R boilers suitable for heating homes and smaller buildings. Specifications. 4 pp. 8½ x 11. Kewanee Boiler Corp., Kewanee, Ill.

THE AUTOMATIC BUTLER COAL STOKER.—A.I.A. File No. 30-G-3. Reference manual prepared especially for architects giving detailed description of a complete line of automatic coal stokers. Dimensions, capacities, suggested specifications, drawings, etc. 40 pp. 8½ x 11. Butler Manufacturing Co., Kansas City, Mo.

THIS NEW COMFORT—AIR CONDITIONED.—Attractive brochure illustrating and describing American Radiator conditioning systems. Data on the various types of heating systems is included. 24 pp. 8½ x 11. American Radiator Co., 40 W. 40th St., New York, N. Y.

NATIONAL OIL BURNER AND AIR CONDITIONING EXPOSITION.—Folder announcing and giving complete information concerning the National Oil Burner and Air Conditioning Exposition to be held at the Commercial Museum, Philadelphia, March 15 to March 19, 1937. Oil Burner Institute, 30 Rockefeller Plaza, New York.

JOHNS-MANVILLE TRANSITE FLUE PIPE.—New brochure describing an asbestos-cement product for venting domestic gas burning appliances. Besides a description of the pipe, it contains photographs of actual installations, both inside and outside, along with tables of weights and prices on both round and oval Transite flue pipe and fittings. Included are more than 30 complete detail drawings covering every phase of installing the material in various types of construction and under a wide range of structural conditions. 20 pp. 8½ x 11. Johns-Manville Corp., 22 E. 40th St., New York, N. Y.

(Continued on page 44, Advertising Section)

Residence at Syracuse, New York, designed by Dwight James Baum, Architect, Riverdale-on-Hudson, New York City, showing use of Anaconda *Economy* Copper Roofing.

Copper ... combines more advantages than any other roofing material

A PREFERRED roofing material for centuries, sheet copper has now been adapted especially for residential construction. This new product, Anaconda *Economy* Copper Roofing, is lighter in weight (10 ounces per square foot) and is furnished in narrower sheets which provide a space of but 13¾ inches between standing seams. This reduced width is more in keeping with residential lines, and gives the 10-ounce copper approximately the same rigidity and wind resistance as wider, heavier, more expensive material.

Installed by experienced sheet metal contractors, with due regard for expansion and contraction, *Economy* Copper Roofing offers, *at a new low cost,* the traditional durability of copper, minimum expense for maintenance, and the following combination of advantages possessed by no other roofing material: 36188

Charm and Dignity—Weathered copper harmonizes with landscaping at all seasons.

Fire-Proof—Copper roofing eliminates the flying spark hazard.

Lightning-Proof—When properly grounded, copper roofing protects the structure against lightning.

Light Weight—One of the lightest of roofing materials, copper does not need heavy, costly supporting structure.

Protects Insulation—Impervious to moisture, copper preserves the efficiency of under-roof insulating materials of cellular type.

ANACONDA
from mine to consumer

Anaconda Copper

THE AMERICAN BRASS COMPANY, General Offices: WATERBURY, CONNECTICUT

Offices and Agencies in Principal Cities • In Canada: ANACONDA AMERICAN BRASS LTD., New Toronto, Ont.

FREE EMPLOYMENT SERVICE FOR READERS OF PENCIL POINTS

Replies to box numbers should be addressed care of PENCIL POINTS, *330 West 42nd Street, New York*

(Continued from page 30)

ASSOCIATION OR PARTNERSHIP WANTED: Able architectural designer and renderer with some capital desires association with an architect specializing in high class residence work. Box No. 206.

POSITION WANTED: Young man, age 24, Christian, seeks position to learn architectural drafting. High School graduate and post-graduate architectural design student at Maryland Institute. Baltimore employment. Box No. 207.

POSITION WANTED IN FOREIGN LAND: Junior draftsman, 4 years' experience and 2 years University of Illinois training. Capable of rendering in any medium and am speedy working drawing man. Married. Box No. 208.

POSITION WANTED: Young man, 26 years of age, desires position with architect or builder. Six years' drafting experience. Also general office work in architectural field. John A. Baumiller, 104-09 104th Street, Richmond Hill, L. I., N. Y.

POSITION WANTED: Designer and draftsman wishes position, 33 years of age, married, 10 years' experience with prominent architect, mostly on churches, schools, residences. Good at water color and pencil renderings. Also six years as church furniture designer. Good detailer. Will go anywhere. Box No. 209.

POSITION WANTED: Junior draftsman, architectural student at Cooper Union, age 24, desires position in architect's office. Knowledge of drafting, tracing, inking, lettering, rendering. Salary secondary. Ben Liebowitz, 3005 W. 3rd Street, Brooklyn, N. Y.

POSITION WANTED: Junior draftsman desires position with architect or architectural firm to get experience. Willing to work for any salary. Graduate of Vocational School, student in Pratt Institute. Good letterer, pen and pencil tracing, some detail and construction work. M. Schwartz, 1371 St. Marks Ave., Brooklyn, N. Y.

NOTICE: An architectural firm in Harrisburg, Pa., expects to have openings on their force shortly for one or two young draftsmen and would like to be in touch with such men as meet their requirements. Recent graduates from reputable schools of architecture who are without employment preferably desired. Box No. 210.

POSITION WANTED: Junior draftsman, married, graduate of School of Architecture, Cooper Union. Two years' experience with building firm in New Jersey. Willing to travel anywhere. David A. Cohen, 2525 Brookfield Ave., Baltimore, Md.

WANTED: By leading manufacturer making a high quality building specialty, sold through architects specifying direct to contractors—manufacturer's representatives carrying two or three lines requiring work with architects; excellent opportunity for men seeking a permanent connection with a house that backs up its men with real cooperation. The line requires no service work of any kind. Applicants will be interviewed by sales manager who will make trip throughout the country the next few weeks. Box No. 211.

POSITION WANTED: Competent designer-draftsman wishes to associate himself with high class architectural firm. Box No. 212.

WANTED: An expert on residential design. Must be well qualified in sketching, layout, perspective drawing and design, and fine detail. Box No. 213.

WANTED: First class architectural draftsman with experience and must be capable. Permanent position for right man. Box No. 214.

WANTED: Experienced architectural draftsman. Must be thoroughly capable of executing complete working drawings, including details, and to do some designing and rendering. Give references and salary expected in first letter. Robert L. Clemmer, Architect, 202 Grant Building, Hickory, N. Y.

POSITION WANTED: Responsible work wanted with a possible future by young man, married, five years' schooling in architecture, six years' sound subsequent experience. Some talent and considerable industry. Box No. 215.

POSITION WANTED: Architect, age 32, registered by examination of National Board, 10 years' practical experience in varied practice, 3 years' university training in architecture. Four years as superintendent of construction on large projects, competent engineer. Will consider any proposition offering adequate monetary remuneration for services rendered either in United States or foreign country. Box No. 216.

POSITION WANTED: Young man, age 34, 2 years' training in architectural drafting, with willingness and aptitude. Eight years' experience in general office work. William Harrison, 745 East 175th Street, New York City.

POSITION WANTED: Junior draftsman, age 23, single, willing to travel anywhere. 1936 graduate B.S. in mechanical engineering. Considered good draftsman, especially for deadline work, also considered capable engineer. Box No. 217.

ASSOCIATION WANTED: With practicing architect or firm. Graduate architect, 16 years practical experience, good designer, wishes position where there is opportunity for future association or partnership. Experience has been with practically all types of buildings. Practiced architecture for six years. Box No. 218.

POSITION WANTED: Young married man desires position. Experienced show card writer, tracer, letterer and all-round art work. Box No. 219.

POSITION WANTED: Registered architect, 12 years' successful private practice, as principal, in New York City and the Middle West, wishes to form connection as executive, sales engineer or representative, in the United States or abroad, for a reputable and well established manufacturer or jobber of building products or equipment. Three University degrees. Member American Institute of Architects and past president of one of its chapters. Four years spent abroad, in Europe, the Near East and the Far East. Familiar with foreign ways and customs. Very widely traveled in the United States. In complete charge of the executive, administrative and selling end of his business. Broad general experience in all classes of buildings and all types of construction, and especially well versed in specification writing, building materials, and the supervision of construction. Also a few years' commercial experience in the wholesale implement business. Man of culture and refinement. Very highest references. Position must be permanent one requiring the services of a man of education and experience, and of standing in the architectural profession. Box No. 220.

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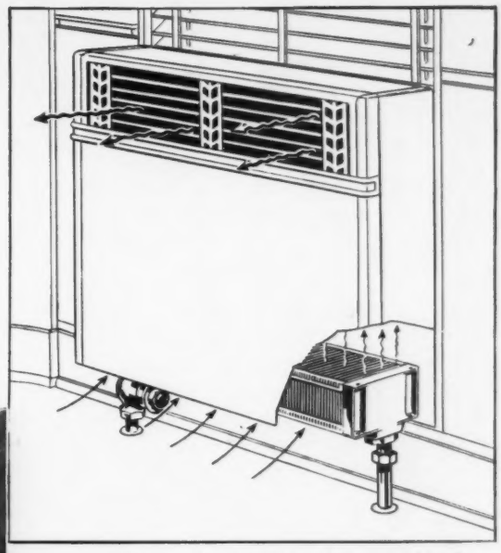

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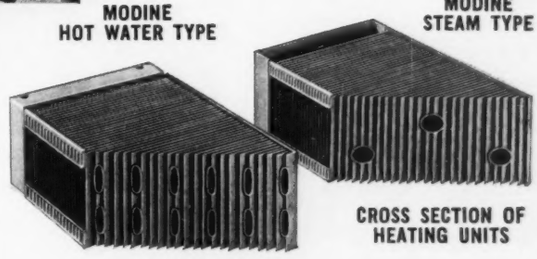

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Pittsburgh Glass Institute Competition

A competition based on executed examples of the use of glass in architecture, decoration, and allied arts has just been announced by the Pittsburgh Glass Institute of 30 Rockefeller Plaza, New York. Entries will consist of photographs of completed work rather than drawings of projected designs. They will be judged on the basis of glass design—not upon the excellence of the photography. To be eligible the work shown must have been completed between January 1, 1936, and March 31, 1937.

There are eleven classifications under which material may be submitted: *Houses* costing under $12,000, exclusive of land and architect's fee; *Houses* costing more than $12,000; *Shops* not more than two stories in height; *Stores* of three or more stories; *Theatres* of any sort; *Hotels,* apartment hotels and apartment buildings; *Manufacturing Plants,* warehouses, laboratories, etc.; *Educational Buildings; Institutional Buildings; Public Buildings;* and *General* examples such as furniture, mirrors, accessories, screens.

First, second, and third awards will be made in each of the eleven classes. Each winner will receive a finely engraved glass medallion designed by Sidney Waugh as illustrated on page 20 of this issue. Owners of property receiving awards will be given a suitably inscribed certificate.

The competition closes at midnight on April 30, 1937, and will be judged shortly thereafter by a jury comprising Edward D. Stone of New York, Philip B. Maher of Chicago, William Wilson Wurster of San Francisco, Maurice Fatio of Florida, William R. Moore of Chicago, Francis H. Lengyon of New York, and Walter Dorwin Teague of New York. Further information may be obtained from the Pittsburgh Glass Institute at the address given above.

Merrill Palmer House Competition

The Merrill Palmer School of Motherhood and Home Training of Detroit has recently announced a competition open to all registered architects and draftsmen in the state of Michigan. Branson V. Gamber of 3500 Union Guardian Building, Detroit, is the Professional Adviser and cash prizes aggregating $1150 will be paid to the five designers placing highest. A fee of $1000 will be paid, in addition to the prize, for complete architectural, engineering, and supervisory services to the competitor whose house is chosen to be built. The problem is to design a medium sized house not to exceed 44,000 cubic feet total cubage, including garage. Programs may be obtained by qualified competitors from the Detroit Chapter, A.I.A., the Michigan Society of Architects, or the Hanan Real Estate Exchange of 301 Lafayette Building, Detroit. The competition will close at 8 P. M., Monday, March 1.

Princeton Prizes in Architecture 1937-1938

Two competitive Prizes of $500 each, in the School of Architecture, Princeton University, are announced for the year 1937-38. The purpose of these Prizes is to permit men of unusual ability, who desire to complete their professional training, to profit by the opportunities offered by the School of Architecture, the Department of Art and Archæology, and the Graduate School of Princeton University.

The Prizes will be awarded as the result of a competition in design to be held from 9:00 a. m. April 16th to 9:00 a. m. April 26th, 1937. The winners will devote the following school year to the study of advanced architectural design, and will have the opportunity of attending other courses as well. The winners are exempt from tuition fees.

Candidates for these Prizes shall be unmarried male citizens, not less than twenty-one nor more than twenty-seven years of age on September 1st, 1937, who have been employed as draftsmen in architects' offices for not less than three years, or who have otherwise demonstrated their ability in architectural design.

Applications to enter the competition must be filed on or before March 15th, 1937. For application blanks and regulations governing the competition and award, address, Professor M. L. Beck, Chairman, Princeton Prizes in Architecture, McCormick Hall, Princeton, New Jersey.

Texas Continues to Celebrate

The Greater Texas and Pan-American Exposition at Dallas will rise on June 12 from the remains of the 1936 Texas Centennial Exposition, infused with a new spirit of determination to be the best show ever. It will run until October 31 and Dallas expects to entertain between seven and ten million visitors during this period. The theme "Be a Good Neighbor" will be stressed and the general purpose of the exposition will be to help to cement our national friendship with the Pan-American countries.

B.S.A. Prize Awarded

The annual prize of the Boston Society of Architects has been awarded to Gilbert E. Hoffman, a graduate student in the School of Architecture of the Massachusetts Institute of Technology; second prize was given to J. J. Amory, of the Harvard School of Architecture, while third prize went to Harris A. Kemp, graduate student in Technology's School of Architecture.

The subject of competition this year was "A Smoking Lounge for an Ocean Liner." The competition was open to students of the schools of architecture of Harvard, Massachusetts Institute of Technology and Boston Architectural Club. Forty-four students competed.

Book Reviews

SPORTING STABLES AND KENNELS, by Richard V. N. Gambrill and James C. Mackenzie. The Derrydale Press, New York. 139 pages, 9″ x 12″. $15.00.

A recent addition to the architect's working library covers the subject of sporting stables and kennels. With the great and increasing interest in this country in horse and dog breeding, riding to hounds, polo, and the like there has developed what amounts to a special architectural problem or group of problems connected with the housing of horses and dogs and their attendants. This recent publication, though not written for architects, seems to cover the subject from Airedale to Zebra, and goes into all sorts of details, with plans and text discussions covering all conceivable phases of equine and canine life.

The authors may speak with the authority that goes with expertness. Mr. Gambrill is a practical horseman, coachman, and houndman, and has had opportunities to study the best stables and kennels in this country and in England. Mr. Mackenzie is, of course, the New York architect who has designed many fine stables, both large and small. The volume itself is a handsome piece of bookmaking, embellished by fine reproductions of pencil sketches by George Merkel, showing the architectural aspects of many of the establishments described. There are many photographs too, which, considered together with the plans, provide a wealth of information for the designer.

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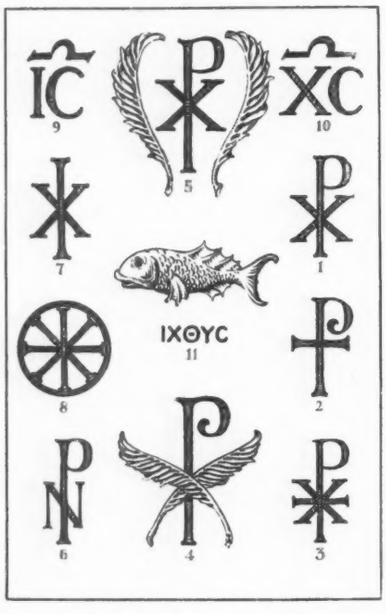
SYMBOLS IN THE CHURCH, by Carl Van Treeck and Aloysius Croft. The Bruce Publishing Company, Milwaukee, Wis. 129 pages, 6″ x 9″. $2.50.

This book is described in the preface as "a practical, usable handbook for ecclesiastical artists and craftsmen of all sorts—painters, wood carvers, metal workers, stained-glass workers, needle workers, and for others who are interested, theoretically or practically, in the decoration of churches and liturgical objects, such as vestments, sacred vessels, etc. It attempts to present



graphically to them practical ideas which they can apply in their work." It is well illustrated with handsomely presented pen-and-ink drawings which are systematically arranged for easy reference. The author does not claim for it that it is a complete collection of Christian symbols, but the ones he has chosen to illustrate may be considered the best and most authentic. The volume fills a place not well covered by previous works of reference and will undoubtedly be of great assistance to many classes of people, including architects who are concerned with the decoration and design of churches and church furnishings.

THE STORY OF ENGLAND'S ARCHITECTURE, by Thomas E. Tallmadge. W. W. Norton and Company, Inc., New York. 348 pages, 5¾″ x 8½″. $4.00.

Strange as it may seem, we are told, there exists no work of reasonable size and readily to be had which deals with English architecture as a whole. It is true that there are many volumes which treat of the English Cathedrals and Abbeys, numerous works setting forth the charms of English Parish Churches, quite a number of large and lavishly illustrated volumes on The Statelier Homes of England, not to mention a veritable plethora of works on Modern English Country Houses and Cottages, many dealing likewise with the English Garden; but of volumes which give an adequate survey of the entire field there seem to be none. To do this Mr. Thomas E. Tallmadge, a Fellow of the American Institute of Architects and a well known Chicago practitioner, has produced a work which well covers this widely extended field, this volume being a companion to "The Story of Architecture in America" published some years ago.

Much more so than in many countries, the history of England is recorded and expressed in its architecture. England's freedom from invasion gave opportunity for peaceful development, and its relatively simple civil warfare caused no such widespread devastation as has been wrought in some countries, nothing in any way comparable to the appalling destruction caused by the recent upheavel in Spain. It is true that the iconoclasts of the sixteenth century demolished much of the greatest value, but so vast was England's accumulation at that time that what escaped destruction was sufficient to constitute a priceless heritage in almost any other land.

Early days in England saw much building done by the highly practical Romans, building of a character in which utility was primarily sought—walled towns, roads and bridges or causeways over swamps or marshes; but with the coming of the Saxons, and particularly after the Norman Conquest, there came building of a wholly different nature. Those who came in the train of William the Conqueror brought with them the graceful Norman type, more than a little reminiscent of the Romanesque of the Continent. Then there came the Gothic, which received at the hands of the English a character quite different from that which was developed in France, the English type, particularly when applied to ecclesiastical buildings, being bold, solid, a little reticent and perhaps at times a trifle blunt, befitting the English character and widely different from the airy, graceful, and sometimes almost fanciful character which the French employed with such skill at Amiens and Rouen, and with such disastrous results at Beauvais.

Builders of the old Cathedrals and Abbeys of England were not often hampered by the necessity which confronts most present-day architects of obtaining splendor of effect at small expenditure. Even when ecclesiastical buildings were not built more or less at the expense of the State, the Church was wealthy, many of the laity were rich and generous, and workmen—journeymen and often master builders, besides artisans in all the crafts which contribute to building—were glad to give freely of their best to the service of God, expecting to be recompensed in the next world for their labor in this. Some of the craftsmen's guilds held that "to work is to pray," and into the enduring walls of a Cathedral or some Abbey church there were built many prayers and countless pious aspirations.

But during the godless age the architects, often more master builders than architects, are all but unknown. A name, when it is remembered at all, is likely to be that of some great prelate, a militant bishop or a powerful abbot under whose rule a work was begun or completed. No Royal Institute had as yet been formed to record the names and the achievements of British Architects; as a rule their very names have been lost amid the dust of many centuries; but the skill of these builders, backed by the piety and wealth of mediaeval England, enriched the world with the Cathedrals, Abbeys, and the village churches which for ages have been the inspiration of later architects, and the end of their influence is not yet.

Until about the time of Queen Anne, architects, apart from their work, seem to have been accorded but small recognition. Perhaps because they were also notable in fields other than that of architecture, Inigo Jones, Vanbrugh, and Wren brought to the profession a new and highly distinguished state. Vanbrugh, among many other achievements, triumphed with the great home at Blenheim with which a grateful country rewarded the Duke of Marlborough, and Wren, with the re-building of St. Paul's, many City Churches, and minor structures of divers sorts. With the coming of the Georgian era and the advent of many new and talented men, English architects made notable advances toward a development of the Renaissance which was unmistakably English.

Mr. Tallmadge wisely dwells much upon the architecture of the Victorian era, giving praise where praise is due but calling attention to much that now seems to have been a mistake. In regard to the "Modernistic" the reader gathers the impression that the author has taken a somewhat "reserved" position; when he does not "damn with faint praise" he appears to regard much of the present-day development as a necessary evil, to be condoned because it cannot be avoided. He dwells at length upon the destruction of much which is beautiful and architecturally valuable, the tearing down in London of great town houses to make way for hotels or American apartment houses, and the ruin of

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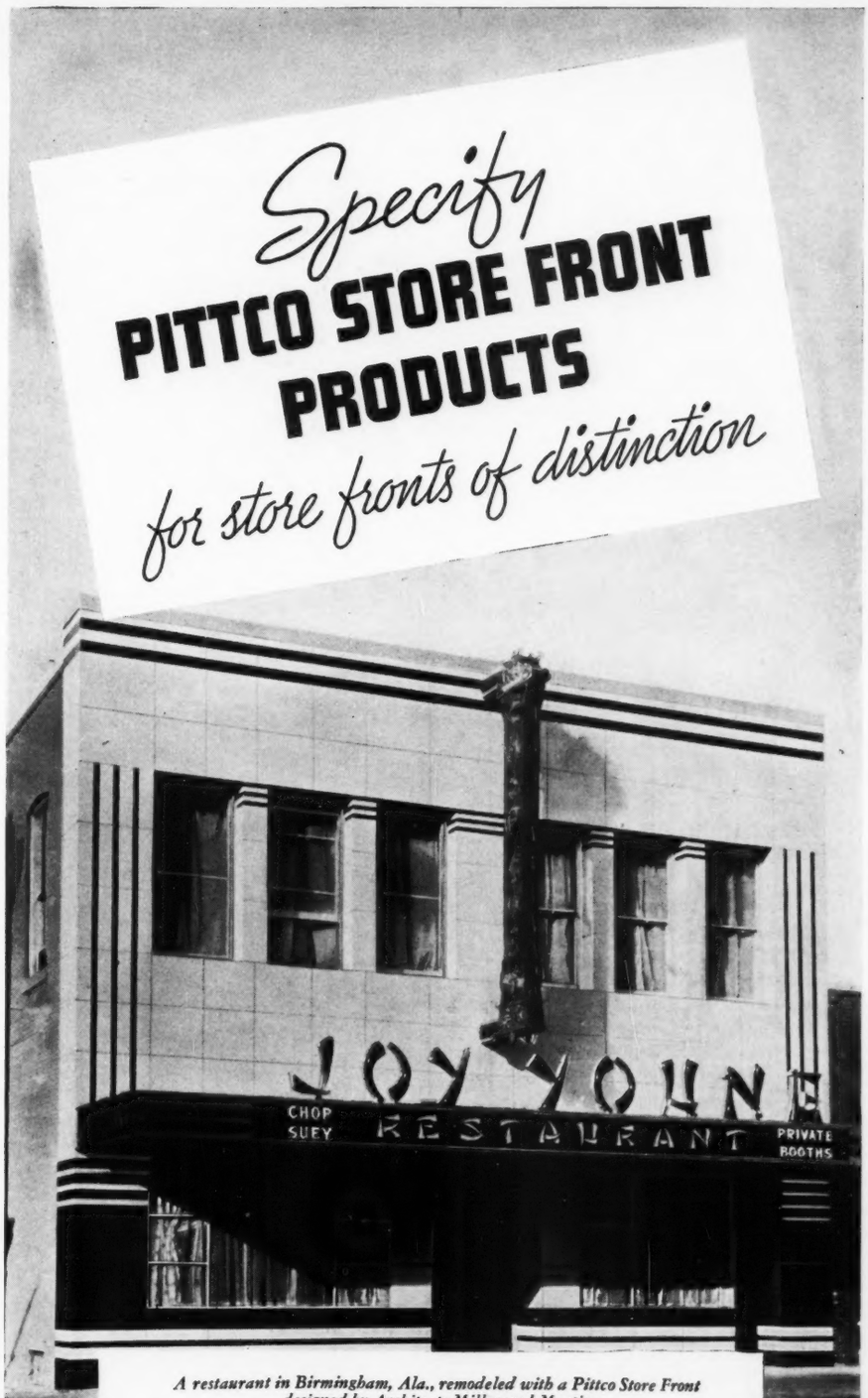

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many of the beautiful old "Squares" which have always been among London's architectural assets. He seems, upon the whole, to urge those who intend visiting London to go soon, before London becomes the counterpart of any ordinary American city.

Perhaps because he has himself been a traveler in England, Mr. Tallmadge gives every possible aid to those who might want to follow in his footsteps. A large "Architectural map of England" shows the counties or shires and the places where there are to be found the buildings most likely to be of interest, and as a further aid the places of interest have been listed alphabetically; and for the help of the traveler who means to confine himself to London, the notable buildings are listed under the headings of their various types, Norman, Saxon, Gothic, Tudor, Jacobean, Gothic Revival, "Post-War," and the like.

On the whole, a most valuable work, covering a vast field and neglecting nothing of value. But one might well close the volume with the determination to visit England soon, before London is hopelessly spoiled, and before the English country ceases to be English at all.

FROM FOREST TO FURNITURE: THE ROMANCE OF WOOD, by Malcolm H. Sherwood. 284 pages, 5⅝ x 8½ inches. Price $3.00. W. W. Norton & Company, Inc., New York.

To illustrate the great variety presented by many of the works of nature, attention might be drawn to the wide range of color values afforded by wood, which extends from the black of ebony through a great variety of colors to the palest of tints—almost, if not absolutely, white. And not in color alone, for in strength, durability, texture, and suitability for many uses, the variety is very nearly as great.

Architects, decorators, and the designers and manufacturers of furniture find a particular interest in the choice of materials, in the selection from among many of the one material which will give the precise result desired. Equally interesting is the devising of new methods by which more pleasing effects may be had by using materials long well known. The sudden coming into favor a few years ago of what is being called the "Modernistic" brought with it a renewal of popular interest in certain materials the value of which had sometimes become obscured. To many the work of the "Ultra-Modernists" in interior architecture, as well as in furniture, constitutes a veritable nightmare, but there is no denying their skilful use of glass, metals, and fabrics, and more especially of wood in creating beauty of color, finish, and surface entirely irrespective of the design in which they are employed. In the use of wood, in fact, they have been pre-eminently successful, since in addition to devising new methods of using woods long well known they have discovered new woods, sometimes those easily procured, and sometimes those from remote parts of the world, not readily had but capable of producing effects which nothing else could give.

This study of wood and its use in furniture or interior architecture represents, Mr. Sherwood says, the result of ten years' effort. After naming the different foreign or domestic woods now being used, and telling of the origin, processes of cutting and transportation, "manufacturing" or "dressing" of each, he deals with the characteristics of each wood, its durability, grain, color, and weight, and with the stains or finishes likely to be successful with each; there are also suggestions calculated to be of value to an architect or a furniture manufacturer in determining which of the many available woods is most likely to be satisfactory for a particular purpose. One particularly valuable detail is a "Table of Condensed Data" at the end of the volume listing the various woods mentioned in the text and giving the Common Name, the Commercial Name, the Botanical Name, the Approximate Weight per Cubic Foot, and the Color of the Wood. With each wood listed, mention is made of the one or more "related" woods, this being useful to designers and others interested in interior architecture since it obviates the necessity of looking over the entire text for woods of like or complementary shades.

But more interesting even than much of the author's treatment of the subject of woods is the chapter in which the use of veneers is treated. Many well informed people have an idea that the employment of veneers is a subterfuge by which a rich effect is produced at small cost. Nothing could be more mistaken since, for one reason, many of the favorite woods lack the strength necessary for their use, and unless veneers of these woods are applied upon stronger woods failure will result, as indeed it often does. Sometimes, in fact, it costs more to apply veneers properly upon suitable woods than to use the same wood in the solid, even had it the necessary strength and other qualities. Then again, veneers are often used when it is desired to obtain a "matched" effect over a surface of considerable width. Marquetry, in fact, the most beautiful form in which wood can be used, is really nothing more than a form of veneering, since it is formed of small pieces of wood inlaid, or rather veneered, upon a stronger wooden base. The most valuable part of this extremely interesting volume is the chapter entitled "More or Less Solid Things" in which this matter of veneers is discussed.

"Still Life with Cranach Painting," Aquatint by Emil Ganso from "The Art of Aquatint" by B. F. Morrow

THE ART OF AQUATINT, by B. F. Morrow. G. P. Putnam's Sons, New York. 133 pages, 7⅛" x 9½". $3.50.

The literature of print-making contains many attractive as well as helpful volumes written by craftsmen for the aid and instruction of fellow craftsmen. None that we know of, however, is any more lovingly prepared than this book by B. F. Morrow. Nor is any written more helpfully in brief and simple language which any novice could understand. The book is an outgrowth of articles written for the periodical known as *Prints* and the assumption is made that the reader or student is already familiar with other branches of the etching art, particularly that of soft ground etching. Beginning on this basis, the author takes us completely through the process of making an aquatint plate, discussing in detail the several methods of grounding and biting and even dealing with some of the variants from usual methods of working which have resulted from the experimentation of different individuals.

There are many excellent illustrations which cover about every possible style of working in aquatint. The book should be in the library of every lover of fine prints as well as in the studio of every printmaker from dabbler to finished artist.

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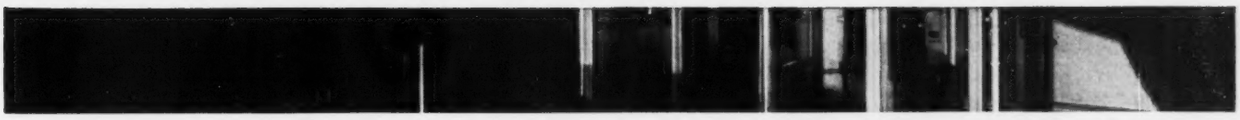

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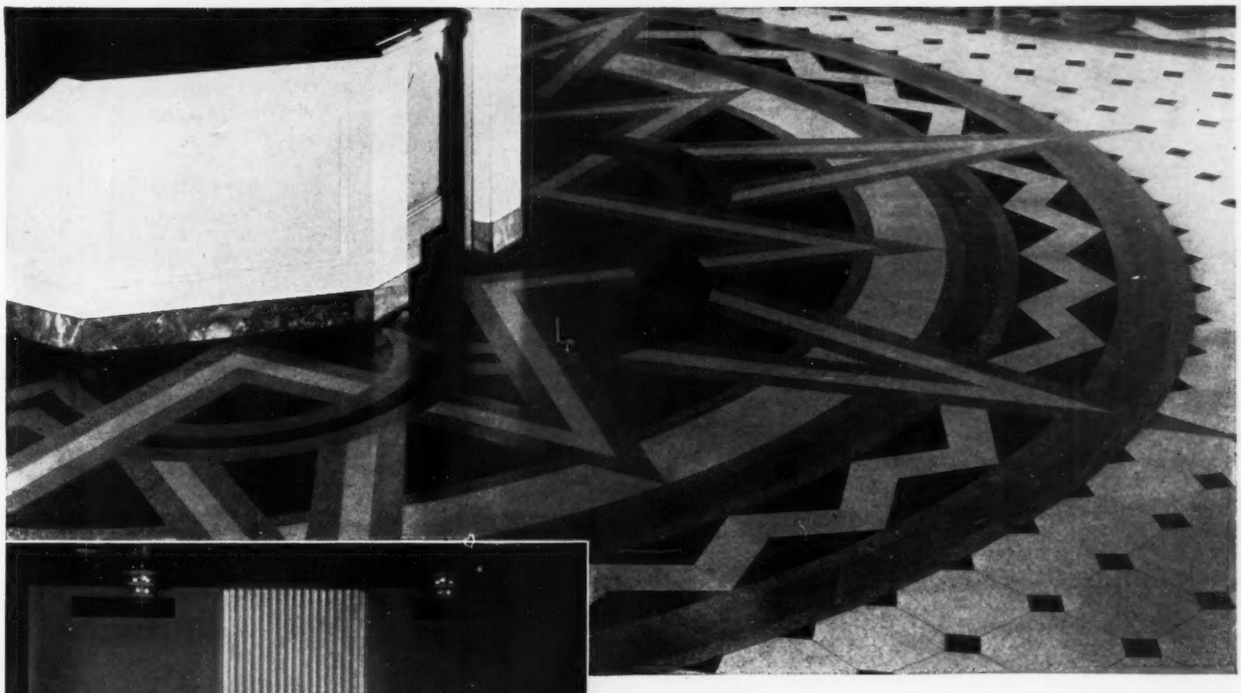

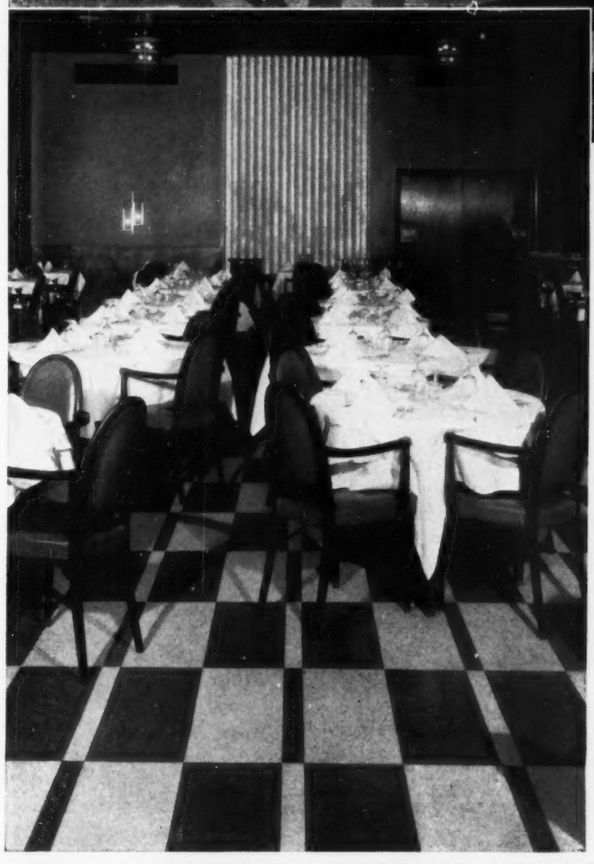

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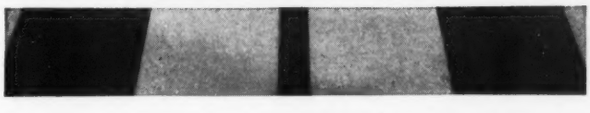

How to Draw Dogs, by Cecil Aldin. Bridgman Publishers, Inc., New York. 58 pages, 7¼" x 10". $2.50.

While skill at the drawing of dogs is not particularly vital to the architectural man, there are, nevertheless, probably a number of draftsmen who are interested in learning to draw anything and everything well. For those so-minded, this volume by Cecil Aldin, who is characterized on the jacket as "possibly the greatest of all dog illustrators," will be of interest.

Dog Portrait by Cecil Aldin from his book "How to Draw Dogs"

It contains page after page of faithfully reproduced sketches made directly from life with many different canine breeds serving as models. A brief text at the beginning gives a few suggestions as to procedure, but the bulk of whatever instruction there is may be found by the seeker in the drawings themselves—which are really quite eloquent.

Architecture in English Fiction, by Warren Hunting Smith. Yale University Press, New Haven, Connecticut. 236 pages, 5¾" x 9". $2.50.

For his dissertation for securing the degree of Doctor of Philosophy from the Graduate School of Yale University, Mr. Smith has chosen a topic abounding in interest, architectural as well as literary. Nothing is more logical than that a writer of fiction, in beginning his story, should endeavor to sketch in or create a background against which his characters may move and the narrative be developed. This naturally involves the creating of an architectural setting. A writer wishes to put the reader at once into the atmosphere in which his characters move, so what more natural than that buildings should enter largely into the picture? All of us are familiar with buildings of one sort or another, and imagination need not be overworked where the building described does not belong definitely to any familiar type. The inclusion of buildings, and a more or less complete description of them, creates "atmosphere" as perhaps nothing else could do.

Mr. Smith places the beginning of the use of architecture in fiction in the eighteenth century, and one immediately thinks of the romantic novels of Sir Walter Scott. Nothing could be devised to put the reader more immediately into the spirit of these romances of the English or Scottish border than his descriptions of castles, of abbeys ruined or otherwise, or cottages in the villages of which so much use is made. The "Elegy" gains much of its effect from its allusion to the "ivy-mantled tower," the "long-drawn aisle and fretted vault." Thackeray at once engages the reader's attention by his description of "Chiswick Mall," Miss Barbara Pinkerton's Academy for Young Ladies, where Becky Sharp and Amelia Sedley are first met; and the reader can almost see the rather pompous middle-class London home of the Sedleys in Russell Square. Dickens drew lavishly upon descriptions of architecture in "Bleak House": "The gloomy grandeur of Chesney Wold, in its great park behind the tall lodge gates" — "The broad flagged pavement called from time immemorial the Ghost's Walk"—"Portraits of the Dedlocks, past and gone"—"Over all the house a cold damp smell like that of a church, suggesting that the dead and buried Dedlocks walk there in the long nights, leaving the flavor of their graves behind them." Or again, the account of David Copperfield's school: "A grave brick Georgian building in a courtyard, with a learned air about it"—"Stray rooks and jackdaws"—"Cathedral Towers" — "Windows looking over great urns into an old secluded garden." Not English nor fiction, but American and the literature of the drama is "Desire under the Elms." Could anything be devised which would more powerfully fix attention than the bleak and cheerless little farmhouse among the New England hills where the sordid little tragedy is worked out? Thomas Nelson Page made much use of the brick manor homes of Maryland and Tidewater Virginia in his work, and countless writers have somewhat overworked the pillared and porticoed Greek Revival mansions of the ante-bellum South, along with magnolias, moonlight, and the soft crooning of negro mammies. Several other authors have made considerable use of pent-houses, generally those overlooking the East River, or studios made from old stables in New York's Washington Mews.

And the result of all this use of architecture as an adjunct to fiction? Thus Mr. Smith:

> "In summarizing a literary trend, one naturally pauses to ask what good it has done. In this case, appraisal is unusually complicated, because two arts are involved, and we must consider the effect of architectural setting, not only upon the literature which contains it, but upon architecture as well. Its ultimate value depends, of course, upon the influence which it has exerted through both these mediums upon human life.
>
> "Its effects upon architecture will probably be deplored by architects, because literature has certainly played havoc with architecture, and there seems to be no certain hope that it will cease to do so. The human race is incurably tainted with make-believe, a weakness which fiction encourages, and which the architectural setting of fiction has communicated to architecture itself. Children read about the enchanted castles of fairy tales, and wish that they themselves could live in such castles; adults read about interesting buildings in romantic novels, and proceed to copy those buildings in their own constructions. Literature has made people demand that architecture satisfy their emotional and imaginative yearnings, and these yearnings are often aroused by the architectural setting of fiction.
>
> "The enchanted castle symbolizes what is most significant in the literary use of architecture. When we open a novel, we step into another person's life—and into another person's house. In realistic fiction, the house and the life are usually like those that we already know, but in romantic novels they are more glamorous. When literature is an escape from the monotony of everyday life, it is often an escape from everyday architecture as well. We cross the drawbridge of the enchanted castle, and, for the time being, bid farewell to the cramped living rooms and dining rooms of ordinary existence."

And more, very much more, for the subject is considered, or rather analyzed, under various headings: "The Use of Castles, Manors, and Abbeys"; "Temples, Villas, and Pavilions"; "Realism Displacing Romance"; "The House Personified"; "The Bizarre House"; and "The Contribution of Architectural Fiction."

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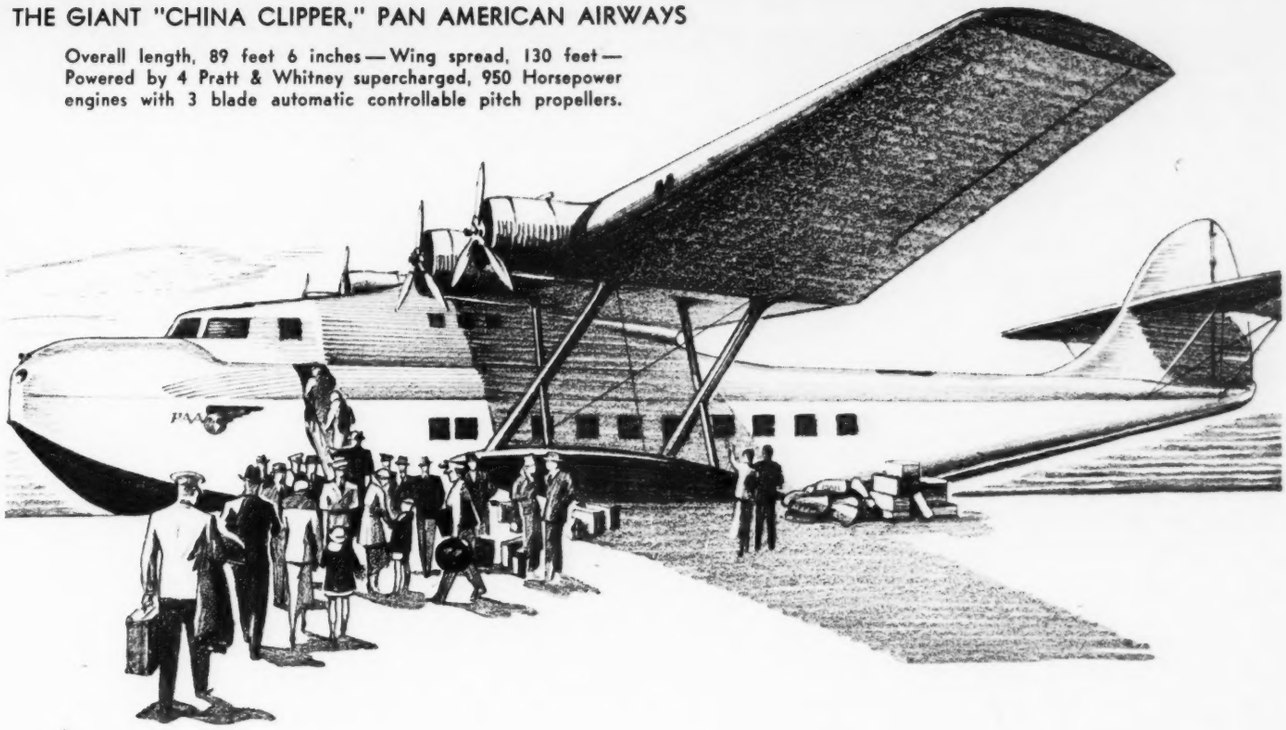

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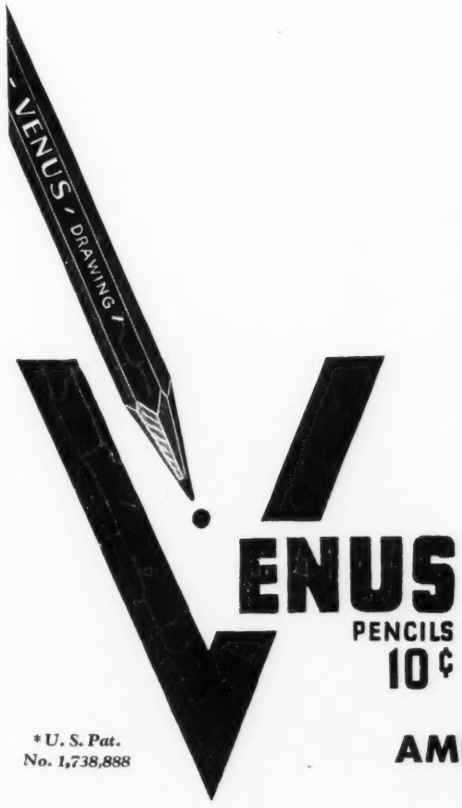

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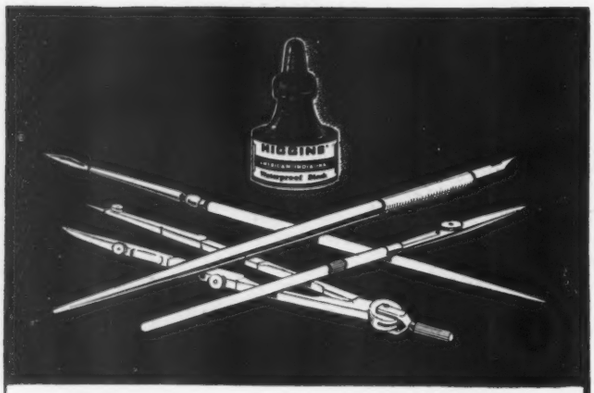

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(Continued from page 32)

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WALTER B. PHILLIPS, *Architect,* 203 Seaview Avenue, Palm Beach, Fla. (Data for residential and commercial buildings.)

B. B. McELROY, *Architect,* 2342 Camden Drive, Houston, Texas.

ROBERT P. ERICKSON, *Engineer,* 305 S. Wisconsin Street, Mitchell, S. D. (Also data on materials and equipment for schools and hospitals.)

HENRY B. RAYMORE, *Landscape Architect,* Half Hollows, Huntington, N. Y. (Data for A.I.A. files on small suburban or country houses.)

ALBERT BERGSTROM, *Draftsman,* 3823 Main Street, Lawrence Park, Erie, Pa.

MATT. SUMNER, *Draftsman,* c/o Frank Polito, Architect, 6 N. Michigan Avenue, Chicago, Ill. (Complete data for new files.)

WERNER E. WEBER, *Draftsman,* Box 214, Fredericksburg, Texas. (Data for A.I.A file.)

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THE PROVIDENCE ARCHITECTURAL CLUB, 4 Weybosset Street, Providence, R. I. (Data on architectural decoration, building construction, and A.I.A. file literature.)

JOSE M. BRAGA, Street Sao Bento No. 290 and Street Lesboa No. 88B, Sao Paulo, Brazil, S. A.

A. M. STRAUSS, *Architect,* 415 Cal-Wayne Building, Fort Wayne, Indiana. (A.I.A. data for complete new files.)

IRVING FEIRTAG, *Architect,* 3400 Tibbett Avenue, Bronx, New York.

ARCHITECTURAL DEPARTMENT, Vocational High School, Toledo, Ohio. (A.I.A. data on residential and small commercial buildings.)

MARTIN C. PARKER, *Architect,* 232 Citizens National Bank Building, San Bernardino, Calif.

ISADORE H. BRAUN, *Architect,* 123 W. Madison Street, Chicago, Ill. (Data for A.I.A. file.)

G. E. MUSSELMAN, *Draftsman,* 1739 Harold Avenue, Houston, Texas.

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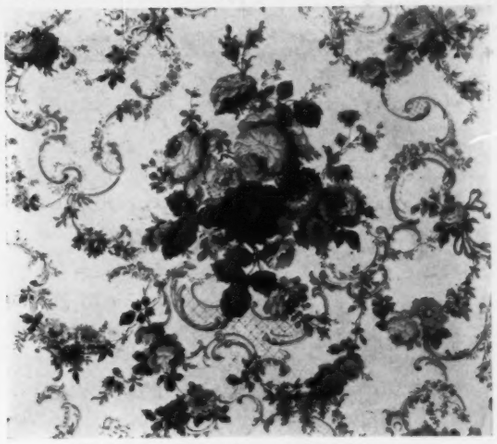

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NEW PRODUCTS

TWENTY NEW AMERICAN RADIATOR PRODUCTS

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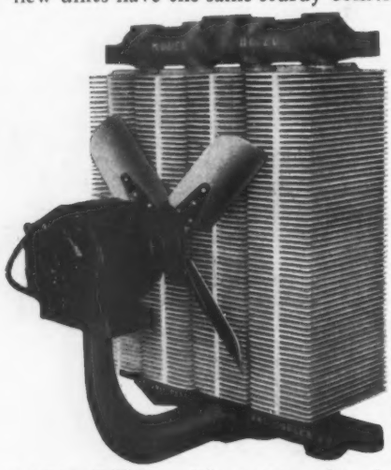
Included are the following: A new conditioner unit for oil firing that provides as one unit under a single jacket both a steam or hot water boiler and an air conditioning machine for conditioning with radiator heat; streamlined radiant front concealed radiators; an attic fan for economical summer cooling; a new all-purpose boiler especially designed to be equally adaptable in different models for manual, oil or stoker firing; a new de luxe stoker with high base for side firing; a radiant temperature control; a new conditioner for large homes, and prefabricated ducts or air mains for the radiator heat type of conditioning, as well as a humidifier to be attached to any boiler and provide humidity for a home through a simple two-inch stack pipe.

Streamlined enclosures and streamlined grilles for convectors, a new coal fired water heater with rear flue connection, a dome type water heater with a self-contained gravity oil burner, a specially designed ash pan to eliminate dust with hand firing in the new all-purpose boiler and a new line of valves are included among the other products introduced.

FOUR NEW SIZES OF GRID UNIT HEATERS

Four new sizes of the Grid unit heater are announced by The Unit Heater & Cooler Co., Wausau, Wis. The new units have the same sturdy construction as the other Grid units having all-cast aluminum heating sections bond with the steam chamber so that no electrolysis is produced to cause corrosion of the heating sections and develop leaks.



The new models at 2 pounds steam pressure and 60 deg. temperature have the following capacities: No. 515, 56,750 B.T.U. with 1,290 cubic feet per minute air volume at the fan; No. 520, 97,500 B.T.U. with 2,500 C.F.M. air volume at the fan; No. 525, 158,500 B.T.U. with 4,200 C.F.M. air volume at the fan, and No. 530, 248,000 B.T.U. with 5,300 C.F.M. air volume at the fan. All Grid units are rated in B.T.U., and because of their construction, are easy to keep clean and free from dust, lint or dirt particles.

J-M ASBESTOS CLAPBOARD

An asbestos clapboard for residential siding and residing has just been placed on the market by Johns-Manville, New York. This new clapboard, an exclusive J-M development, is a companion product to Johns-Manville Cedargrain asbestos siding shingles introduced four years ago.

J-M clapboard is made of the same materials as the shingles—asbestos and portland cement—and is said to have the same inherent qualities of permanence, fireproofness and ease of maintenance. Its surface texture, however, is entirely different from that of the shingles. The surface grain was developed especially for J-M clapboard, and is said to give the clapboard the beauty of old weather-worn clapboards such as those found on Colonial houses.

This new clapboard, the high quality and white color of which are due to the special white portland cement used in its manufacture, is 9½ in. wide by 8 ft. long, and 3/16 in. thick. It is designed for an exposure of eight inches.

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PENCIL MANUFACTURER CELEBRATES 275TH ANNIVERSARY

An honor attained by but a few business houses, that of looking back over 275 years of continuous operation of a business by successive generations of one family, is being celebrated Feb. 28, 1937, by J. S. Staedtler Pencil Works, Nurnberg, Germany.

On the 28th of February, 1662, the Nurnberg Town Chronicles ran the first notice of "Bleyweisstefftmacher" (pencil makers), when a certain Friederich Staedtler is named for the first time. These chronicles prove therefore that the foundation of the Nurnberg pencil industry was laid by a pencil maker of the name of Staedtler. This Friederich Staedtler was the direct ancestor of Johann Sebastian Staedtler who gave his name to the present firm of J. S. Staedtler.

Johann Sebastian Staedtler, who was active in the first half of the 19th century, introduced factory methods into his business, as after the guilds died out and the handicrafts fell into disuse, the old methods of pencil production no longer satisfied the demands of the times. He made an addition to the pencil industry by the invention of the colored pencils. The present line of Mars pencils was introduced in 1901.